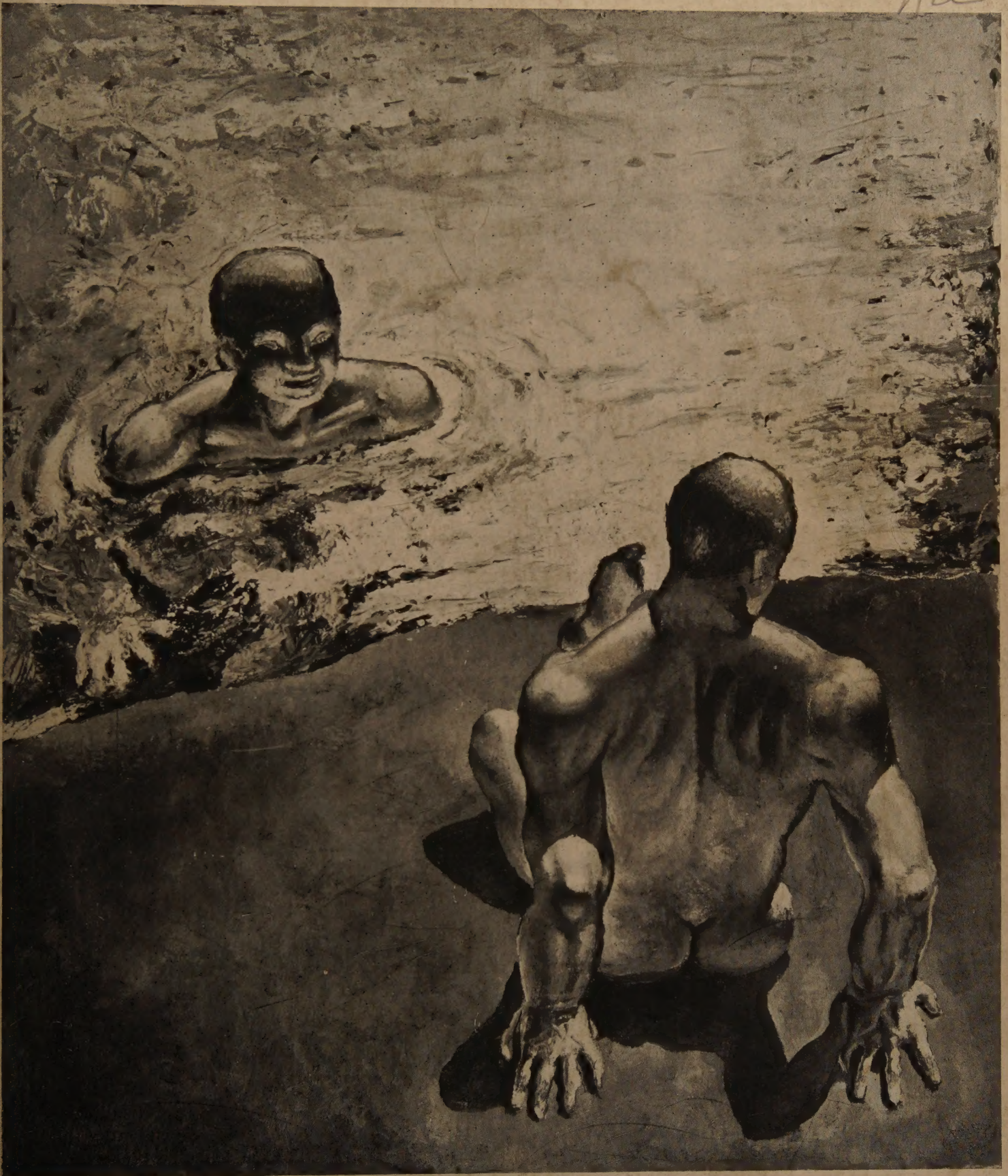


MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON


THE NEW YORK PUBLIC LIBRARY

CIRCULATION DEPARTMENT

NATHAN STRAUS BRANCH

348 EAST 32nd STREET

AUGUST-SEPTEMBER, 1941 • FIFTY CENTS



AFA CHAPTERS

Have all been sent copies of the

SECOND EDITION of

RECOMMENDED COMMERCIAL STANDARD

for

ARTISTS' OIL PAINTS

issued on August 15, 1941, by the National Bureau of Standards, Washington. This new edition incorporates the adjustments agreed upon at a meeting of the trade and consumers in New York City last May.

Federation Headquarters arranged to have copies sent to all AFA Chapters immediately as a service to Chapters and their members. This is an important document and should be made accessible to all artists and others interested in the maintenance of high material standards in American oil painting.

Additional copies of the new edition may be secured upon request from the National Bureau of Standards, Department of Commerce, Washington, D. C.

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington, D. C.



MAGAZINE OF ART

F. A. WHITING, JR., Editor JANE WATSON, Assistant Editor FORBES WATSON, Contributing Editor

A NATIONAL MAGAZINE RELATING THE ARTS TO CONTEMPORARY LIFE

VOLUME 34

NUMBER 7

AUGUST-SEPTEMBER, 1941

Guillermo Meza: Bathers. Gouache	Cover
<i>On View at the Art Institute of Chicago</i>	
Charles Burchfield: House of Mystery	Frontispiece
If Artists Took the Offensive. <i>By Forbes Watson</i>	345
What the Artist Is After. <i>By Russell Cowles</i>	346
Pancho Vasquez: Mexican Graphic Artist. <i>By Stanton L. Catlin</i>	352
Sculpture in the Making. <i>By Armin Scheler</i>	356
<i>Evolution of Two Architectural Sculptures</i>	
London's Firemen Artists	368
Chicago's New Southside Art Center. <i>By Alain Locke</i>	370
A Sculptor from Bolivia	375
The Artists' Barn. <i>By George Biddle</i>	378
News and Comment. <i>By Jane Watson</i>	380
<i>U. S. Painting in Mexico: Hopper on Burchfield: Texas Art Project: Art Museums' Educational Work Displayed at Boston: Canada's Artists Unite: Water Colors at San Diego and Chicago</i>	
New Books on Art. <i>By Florence S. Berryman</i>	388
People in Art	392
Letters	396
Calendars:	
<i>August-September Exhibitions</i>	394
<i>Where to Exhibit</i>	395
<i>Scholarships and Fellowships</i>	Inside back cover
<i>Competitions</i>	Inside back cover

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, DIRECTOR

BARR BUILDING • WASHINGTON

FIVE DOLLARS A YEAR • FIFTY CENTS A COPY

Postage included in the United States and possessions. Canadian postage 50 cents extra, and to foreign countries, \$1.00 extra. The Magazine is mailed to all chapters and members, a part of each annual fee being credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Published monthly October through May, bi-monthly June through September. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1941 by The American Federation of Arts. All rights reserved. All manuscripts should be sent to the Editor, Magazine of Art, Barr Building, Washington, D. C. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelopes, to insure return in case material is not used. The Editors cannot assume responsibility for the return of any unsolicited material. Advertising Representatives: Macfarland & Heaton, 289 Fourth Avenue, New York City.

PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

CONTRIBUTORS

Russell Cowles, who writes in this issue of his career as a painter, is a member of the family of midwestern newspaper publishers whose accomplishments have made them famous in their field. In his article Mr. Cowles refers to his college experience; the college was Dartmouth.

Stanton L. Catlin's work as editor of the Guide to Modern Art in Mexico has made him familiar with current production in that country. He has spent a great deal of time there; his article in this number shows to what good purpose. Mr. Catlin is Secretary of the art committee which selected the exhibitions of modern U. S. painting now touring Latin America.

Born in Germany just this side of the turn of the century, **Armin Scheler** came to this country in his youth. He is a citizen of the United States. He studied in Munich at the School of Applied Arts, the Industrial Art School, and the State Academy of Fine Arts. Shortly after arrival in this country he gained practical experience working in the shops of Paul Manship and C. Paul Jennewein in New York. Besides the job described in his picture-caption article in this issue, Mr. Scheler has done a panel for the American Legation in Helsinki, an over-door panel for the new Government Printing Office Building in Washington, and several jobs for private houses. His work has often been exhibited.

As Professor of Philosophy at Howard University **Alain Locke** exerts a benign influence over a considerable proportion of the student body. But he has a still wider influence among the artists and art workers of his race all over the country. Its extent and depth cannot better be understood than by reading his book, *The Negro in Art*, published in December, 1940. We are glad to welcome Dr. Locke to our pages again.

George Biddle's talent as a painter and graphic artist does not entirely overshadow his ability as a writer. *An American Artist's Story*, which he published in 1939, was read with pleasure and profit—and not only by his fellow artists. Mr. Biddle, who now lives in Southern California, has written several articles for the Magazine as well as for other periodicals.

ANNOUNCEMENT

Due to circumstances beyond the control of the author and the editors, publication of Richard Offner's first article about a few of the Italian paintings in the National Gallery of Art, Washington, announced for this issue has been postponed. We now hope to publish the material in the October number.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

FORTHCOMING

If you ever use a garden, either your own or one of those public gardens called parks, or if you are interested in the coordination in better harmony of living space, indoors and out, you will welcome the chance to read *What Are Gardens For?* by **Garrett Eckbo** in an early issue. Mr. Eckbo wonders "why we can't begin to think in terms of complete site-space design." He has been thinking in those terms; his designs show how well. And his article answers the question posed in its title with imagination and insight. Mr. Eckbo has written for the Magazine before; his article *Sculpture and Landscape Design* was published in April, 1938.

Present indications are that this preliminary announcement is justified. Before long we hope to present several articles by the leading artists of the films. By this we mean not stars and players but the cameramen, directors, designers, script writers, and others if and when they contribute distinction to the movies as a visual art. This of course is our only valid approach to the capital of glamordom. We feel that these artists and craftsmen of tremendous influence and no mean ability should have a place to communicate their ideas about the problems they meet and solve.

What happened to the Baroque styles when it was transplanted in the old colonial buildings of Guatemala, is the subject of an article by **Pál Kelemen** to be published in the near future. He has made several trips into Latin America in search of such material as this article contains. His book, *Battlefield of the Gods*, was published in London in 1937, and has been translated into two languages.

THE AMERICAN FEDERATION OF ARTS

OFFICERS

ROBERT WOODS BLISS, *President*
GEORGE HEWITT MYERS, *First Vice-President*
OLIN DOWS, *Second Vice-President*
GRACE L. MCCANN MORLEY, *Third Vice-President*
LAWRENCE M. C. SMITH, *Treasurer*
THOMAS C. PARKER, *Director and Secretary*

BOARD OF TRUSTEES

To Serve to 1942

Robert Woods Bliss	Olive M. Lyford
David E. Finley	Peppino Mangravite
Richard Foster Howard	Grace L. McCann Morley
Florence N. Levy	Daniel Catton Rich

To Serve to 1943

Richard F. Bach	Thomas J. Watson
Leslie Cheek, Jr.	William M. Milliken
Joseph Hudnut	Duncan Phillips
Frederick P. Keppel	Henry M. Wriston

To Serve to 1944

Olin Dows	George Hewitt Myers
Juliana Force	Edward W. Root
Bartlett H. Hayes, Jr.	Lawrence M. C. Smith
	Forbes Watson

Honorary Member of the Board: C. C. Zantzinger



Charles Burchfield: *House of Mystery*. Water color. Awarded the Blair Prize (\$600) in the Twentieth International Exhibition of Water Colors on view at the Art Institute of Chicago through October 5. The picture was produced in 1928 or earlier. For comment see page 381

IF ARTISTS TOOK THE OFFENSIVE

The opinions expressed on this page are the author's and not necessarily those of the MAGAZINE OF ART or its publisher.

IF PEOPLE'S THOUGHTS were limited to defensive ideas art would cease to be created. Poetry, music, painting, sculpture could not be produced by means of defensive ideas expressed defensively. No timid or unimaginative isolationist can make art. In essence it is an act of communication and revelation, of going out. It is as true of art as of war that victories are not won by defense. The artist does not attempt to defend his ideas in a Maginot Line of the mind and in the making of his art he is never spiritually on the defensive.

But what becomes of the work of art after it is made? Does the artist continue on the offense or does he suddenly become defensive about the fate of his progeny? Besides what he actually does do, there is the question of what he actually can do. We all know the recognizable type of artist who, quietly or noisily, is very busy about himself. We know the human loudspeaker and also the quietly persistent contact maker busily going his noiseless rounds. The art of these types visibly deteriorates as desire for publicity increases. But because some artists are corroded by a passion for publicity we do not have to conclude that there are no legitimate methods of advancement. Without judging, merely speculating, I wonder if the true artist who refrains from art politics can not do more than he does to overcome the buying timidity of the public.

The artist's work is for sale. But between the uncommissioned painting or sculpture and other goods for sale there is one essential difference. In the making of such necessities of life as shoes for example, the producer has in mind from the start the avowed desire to please the consumer. In the making of art, on the contrary, the producer has in mind a conception which he wishes to realize in concrete form. Not until that operation is completed does the producer give a thought to the consumer. This places the artist in a very different position from anyone else making goods to sell. In one sense the painter and the sculptor do not make goods to sell. They make their art to please themselves hoping that after it is made it will please someone else enough to buy it. This is one reason why artists are almost necessarily bad salesmen. The very fact that painting to please is sneered at by artists as potboiling puts the artist as a salesman in the position of one who says: "I certainly did nothing to please you but I hope you are pleased." This is such a defensive position that the first aid that an artist seeks is a good agent to do his selling for him.

So far as actual selling goes the artist is probably right in not permitting himself to become too involved in the process. Therefore, if the artist is to take the offensive more than he has in the past, in order to meet the growing demands and the radically changing condi-

tions in America today, it might be better for him to work on a broader base than the personal one.

In the last eight years, since the United States Government began to employ artists, the public's interest in art has increased enormously. No one can doubt the evidence of this fact. The audience of the artists is far larger and the number of men and women who practice the arts far greater. This can be reckoned quantitatively. To gauge the depth or quality of this increased interest is not nearly so easy. And it is at this point that the artist might be invited to take action. This action, as I see it, would begin with an offensive against that particular timidity which prevents people from daring to select. They go to exhibitions, read books, listen to lectures. They struggle conscientiously to develop appreciation and at that point they stop. After all that they have seen and read and heard they are still afraid to buy.

I do not mean, of course, that famous artists can not sell their wares or that a certain number of unknowns have no buying friends. I mean simply that the pleasure of having some good paintings and sculpture about the home is not sufficiently realized. To buy a good painting or a good piece of sculpture it is not in the least necessary to be a learned expert, a weighty critic, or a collector who thinks that his reputation would be lost if he were not always right. Artists know this. They will buy something which pleases them without being afraid that they will lose their immortal souls if by chance they haven't bought a masterpiece.

The whole business of the public's satisfying the need for art has possibly been made too complicated. I think the artists could take the offensive and simplify their relationship with the public. Somehow, art has got itself tangled up in too much pomp and circumstance. I refer to the art which is uncommissioned.

I have had opportunities to notice that painters executing murals for public buildings are often surprised by the stimulus which they receive from the public's interest. With this as a beginning these artists take an added interest in the community, in its history and its current life and problems. Their human relationships are broadened and enriched. A clearer understanding of the needs of their fellow citizens is induced. This suggests that conceivably if, instead of going on the offensive in regard to the distribution and sale of their very personal productions, the artists should make more of an effort to understand their fellow citizens, their country and their own communities, two things might happen. First, the communities would better realize what art means to the artist, and secondly the artist would better realize what art means to his fellow man. Such is the mild offensive which I recommend.—FORBES WATSON.

WHAT THE ARTIST IS AFTER

BY RUSSELL COWLES

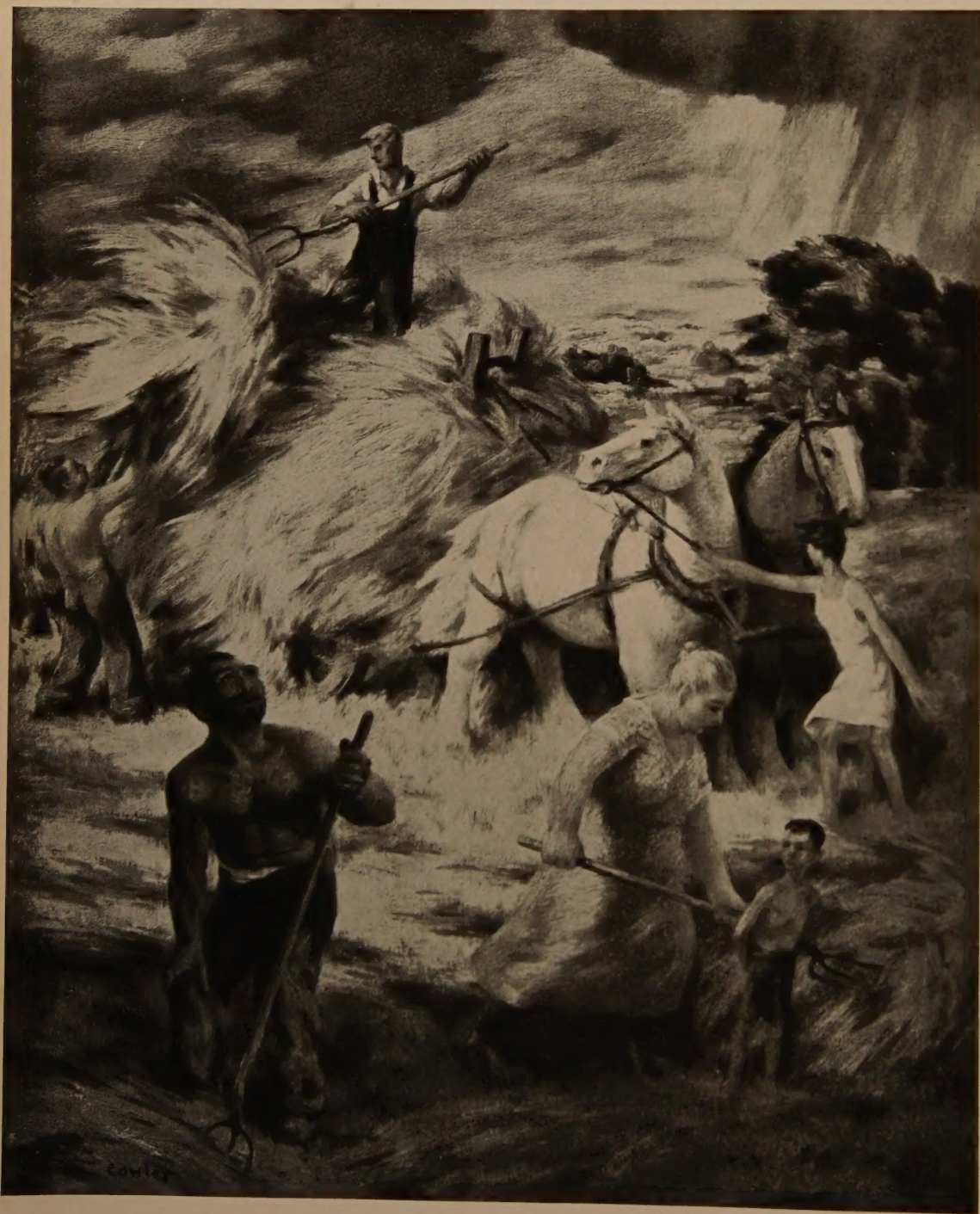
I AM THE one referred to in the title. What it is that I am after has taken me most of my life to find out. In my blind search I have often been out of breath, but never out of hope or faith. The artist, like all men, lives by faith, though his brand of faith may seem strange to others. He is the loneliest of mortals, and there is no cure for his loneliness.

I was born in the Middle West at a time when the West was, culturally, a rather barren desert. Since then, it has pretty well caught up with the rest of the country. I went through college wondering, and I still wonder, whether college was worth while. It was probably my own fault that I didn't get more out of it.

In college I was a rebel; a green, ignorant, foolish rebel. I had one friend among the faculty, Homer Eaton Keyes, who was Professor of Fine Arts. (A few years later he tried to wish his job off on me, but that wasn't what I was after.) Keyes was

writing a paper on the Value of the Old Masters to the Modern Student. At the time I rudely told him that they had no value. It wasn't until later that I discovered how serious a mistake this was, for my rebel mood continued well through the art school days that followed. This was the time of the famous Armory show, which introduced the fatal germ of modern art to these innocent shores. I came near to aligning myself with the new movement, which greatly intrigued me but which I didn't really understand. In the meanwhile, however, chance had taken me into the school of the Academy, where the influence of such men as Douglas Volk and Kenyon Cox aroused in me an interest in the Old Masters—not as a sacred tradition, but as a challenge.

Challenges are dangerous things. Before I knew what was happening, I found myself the winner of the Prix de Rome, and on the way to five wonderful years in Italy. During the World War there was an interruption while I was in Government service, but I was kept in Rome, and on getting back to my studio



RUSSELL COWLES: FARMER AND THE RAINCLOUD. OIL ON CANVAS. 40 X 50 INCHES. 1939



RUSSELL COWLES: WOOD CUTTER. OIL ON CANVAS. 24 X 30 INCHES. 1936

afterward I discovered that my painting had advanced during the interval, almost more than if I had been steadily at my easel.

There is no need to be anecdotal about the spaghetti and vino, or reminiscent about the walking trips across Sicily, the cold winter days in the unheated museums and the warm Spring days on the Roman Campagna. I forgot that I was a citizen of the modern world. The intervening centuries were wiped out, and I was the intimate contemporary of Tiziano, Veronese, Piero della Francesca, and Giotto. This was very much what I was after—for the time being, anyway.

Returning to America jerked me back to the twentieth century. The effort to get myself re-oriented caused me much mental distress. A large canvas in the so-called classical tradition took the Harris medal at the Art Institute of Chicago, but I felt dissatisfied with that kind of painting, and I destroyed the canvas. I have destroyed every canvas from that period and earlier—a ruthless but necessary gesture of liberation. I had been infected by the old Armory show, though the germs had lain dormant for so long. The rebel in me will probably live as long as I do.

Seeking for something—I didn't quite know what—I went off to the Orient. A year in China and Japan, studying their painting and other arts, gave me a better perspective on our Occidental jumble of Classic, Romantic, Classicistic, Academic, and Modernistic. In Bali I painted native cremations, processions, market scenes, which my host, André Roosevelt, thought were too much in the Renaissance tradition. Maurice Sterne, painting in the modern French manner, had been equally removed from the essence of Balinese life and art, but closer to contemporary Europe and America. André Roosevelt had grown up in Paris, had studied art there, and knew well many of the leading figures of the modern movement in its early days. We had endless arguments about the validity of the movement, but settled nothing.

I set out to write a novel about Bali, which ended by being about a group of artists in New York. It was really a disguised

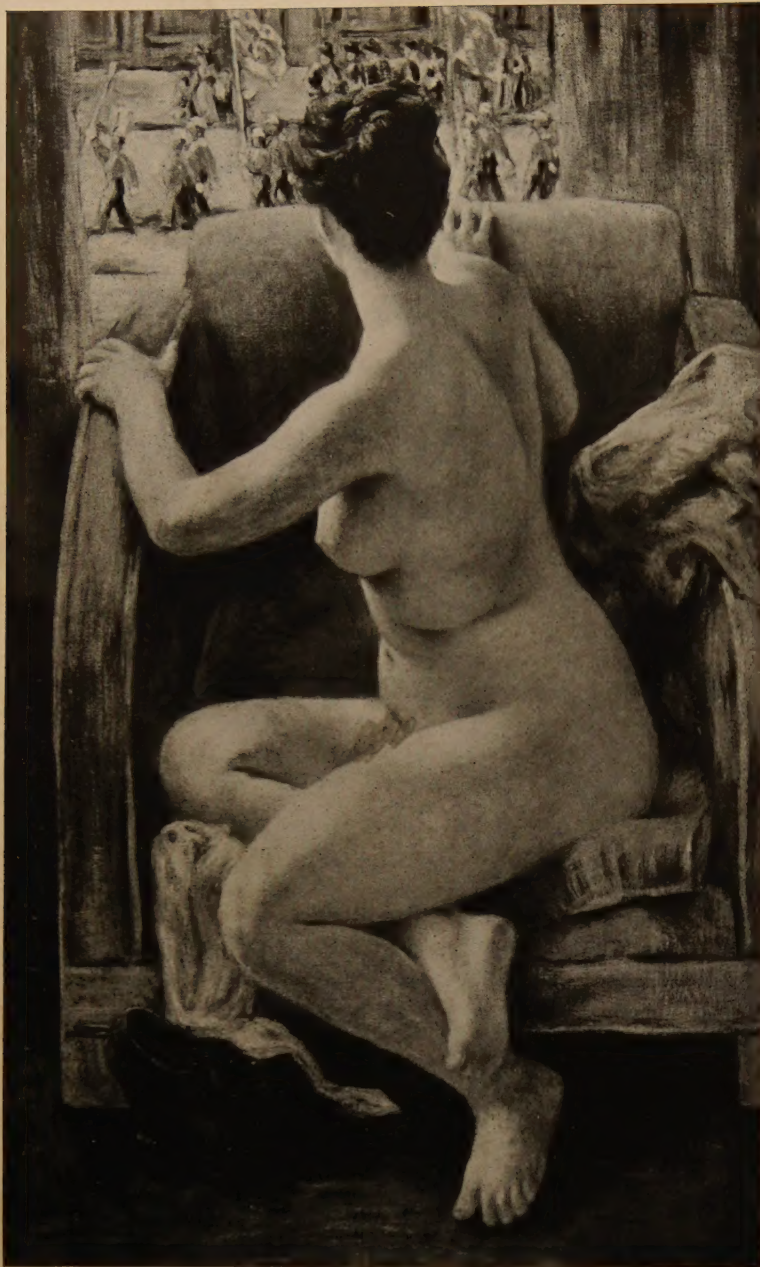
and fictionized version of the struggles I had been going through, and proved as valuable as a psycho-analysis in making me aware of my own conflicts. It was not well received by a publisher friend back home, who had wanted a good hot book on Balinese customs, and it was never published.

At the same time I did a series of abstractions, based on the Balinese dances, but this and other similar experiments before and after that time convinced me that abstraction, except as an exercise and a discipline, was definitely not what this artist was after. I still feel sympathetic toward abstract painting done by others, but cannot accept all of the arguments put forth in its behalf.

Back in America again, I found myself closer to the modern movement. I had a vague hunch that the solution was just over the hill. A chance meeting with Andrew Dasburg, an old friend, led to my settling in Santa Fe, where I dug in for seven or eight strenuous years of painting. At that time Santa Fe was a live art center with Dasburg, Nordfeldt, Nash, Bakos, and Raymond Jonson; and in neighboring Taos such painters as Ward Lockwood, Kenneth Adams, and Emil Bistram. The stimulus of these men and the high altitude and clear air of New Mexico eventually swept away many of the cobwebs, and I began to have an increasingly clear idea of what I wanted my painting to be. This was what I was after, even though my work fell far short of the goal.

Ultimately, New York began to look pretty good again. It was the art capital of America; everything seemed to happen there; Santa Fe seemed too far removed from contemporary life. I had little difficulty in persuading my wife, who unlike me was city-bred—a New York newspaper woman—that the East was the place for us.

I had made many mistakes, but the only ones that I ever felt badly about were things I had done against my better judgment, persuaded by others. The Rome experience was definitely not a mistake, but one of the richest periods of my life. At the same



RUSSELL COWLES: PARADE. OIL ON CANVAS. 20 X 32 INCHES. 1940

time I must add that it took ten years to get over the effects of it. In the light of what I, as an artist, was after, it was essential that I get over it. Like the Orient, it nearly got me. For one can go native in the Renaissance, or in Ancient Greece, as easily as in contemporary China or Bali.

As for the fundamental question of whether art itself was a mistake—the answer is easy. It was a decision that I made in spite of the external pull in other directions. I have always known that painting was what I was after. My feeling about it is a sort of calm frenzy.

As a painter I feel a strong desire to stay behind the scenes—to refrain from talking about myself and to let my painting speak for me even though I be damned by it. Autobiography seems to me little else but boast and complaint, and I have no wish to boast or to complain. Aside from his painting the artist should not be an exhibitionist.

All along, I have done a good deal of thinking about the problems of art—too much, some of my friends have hinted. But that, too, was part of what I was after. Essentially, I suppose I have always been more interested in understanding what life was about than in trying to dominate it. Understanding means more to me than power.

I have known many artists who seemed to be suffering from artistic indigestion, the result of too rich a diet. The art historian and archeologist have filled the museum and the art library with the booty of so many raids on other lands and times that only a rare soul can safely be let loose on this smörgasbord.

Historical knowledge is not enough—this art of a foreign people, of another time, is really without meaning unless we can know the mood, the *zeitgeist*, the flavor of the age that produced it. And one has only to look at Art in her myriad forms to realize how many and how subtle have been the changes in spirit from one period to another. One sees her in the inarticulate charm of her childhood, through her winsome adolescence, then perhaps during a mystical period when she yearned to express the unutterable utmost of her soul's soul; followed later by a more worldly phase when she went to church to parade her gorgeous finery, eager to fascinate her admirers through a frank appeal to sense; until, finally, having lost with the years not only her natural charms but most of her ideals as well, she stoops to an unscrupulous use of artifice and make-believe, to intrigue and beguile; even to the point of appearing under another name and wig, speaking with the lisping tongue of infancy, or wearing the fancy dress of bygone days—anything, in short, to attract a jaded public that, sick of the present, would be transported to the past, or, having exhausted that avenue of escape, asks her to flout the laws of reason and of nature to end as a shameless exhibitionist and sensation monger.

With all this the student of the history of taste rightly concerns himself. But as for the creative artist, while I would not shield him from such contact or acquaintance, I would have him able to take it or leave it, particularly to leave it. He, of all people, must not have the weary spirit that demands ever new and exotic sensations to hold its interest.

The art of today is the springboard for the art of tomorrow, and the greater the integrity of today's discipline, the greater the possibilities for tomorrow's flight. Never will all the artists of a generation be geniuses, but they do have it in their power to sustain the integrity of their profession by competent craftsmanship. Technical competence of a sort has always been the forte of the American artist. With a secretly humiliating sense of being artistically inferior to his European brethren, and with a puritanical resistance to letting himself go emotionally in his art, he has frequently sought compensation in technical mastery.

Technical skill may mean various things: it may refer to sound craftsmanship such as will insure a relative permanence in the art product; it may mean the sensitive eye, the trained hand, the disciplined mind that alone enable the artist to marshal his color and form into a compelling statement of the thing he wants to say; or lastly, it may mean cleverness of brushwork, brilliance of execution—any sort of pyrotechnic trickery of handling or effect. Of these the last is the least important. It seems to me an adolescent trait that our virtuosi will voluntarily shed as they become artistically mature. Unfortunately the public is prone to be dazzled by it and is likely to confuse it with genius. It has little to do with art.

As to the first meaning—sound craftsmanship—there is a current revival of interest in such matters, which leads imperceptibly into the larger discipline referred to above in my second meaning. It is this latter that I would emphasize to art students, teachers, critics, and art lovers as the basis of a healthy, sane, and ultimately, perhaps, a great art for this country. Underlying the swift procession of fashions in art, of changes in style or content, there must always remain the tradition of good painting. But such a tradition, be it noted, can only be maintained through the united support of the profession.

"Good painting!"—these words must mean everything to the creative artist. To the public they often mean little or nothing. To the naïve, subject matter is everything, while the sophisticate demands clever painting, amusing painting, perhaps. Not that I have any quarrel with what the public may like; I have no objection to story telling. I too enjoy clever and amusing painting. That is not my point. What I am trying to say is simply this, that the good painter must be concerned with good painting, and that good painting means discipline as well as an eager enthusiasm. It is not a stunt.

In its essence this discipline is very simple, and the beginner does not realize the gulf that separates him from mastery. Whether painting is called a visual art because it represents something seen, or, as our modern friends would perhaps prefer,

because it is something to be seen, it is in any case an arrangement of colored shapes on a flat surface. How these colored shapes relate to the world of reality, and what effect they have, because of their particular pattern, on the eye and mind of the beholder—that is the whole problem in a nutshell.

I have said that these colored shapes are arranged on a flat surface. If that were all, I would take an adjective from this word "surface", and describe the effect as superficial, which is at once the limitation and the possible charm of what is commonly called, or damned, by the word "decorative".

I referred a moment ago to the relation of these colored shapes to the world of reality. This real world is three-dimensional in contra-distinction to our picture surface which is two-dimensional. It is the space of astronomy, physics, solid geometry.

RUSSELL COWLES: THE CONVALESCENT (B. J. O. NORDFELDT). OIL ON CANVAS. 38 X 36 INCHES. 1936



Now to a painter, *space is the matrix of reality*. The control, the manipulation, the organization of space in relation to the picture surface lies at the heart of the art of painting. This I must assert categorically. Should a painter deny it he would thereby class himself as either a decorator or an illustrator, the former thinking only of the picture plane, the latter forgetting its existence. This discipline of space underlies all great painting, from the Chinese masters of T'ang and Sung, to Giotto, to El Greco, to Cézanne. It does not endeavor to realize on the canvas the three dimensional, or "deep", space of the physical world. Such imitative painting, where the frame is like an open window onto the world outside, eats away the picture surface. The aim is quite the contrary, to preserve this surface. Art is all a matter of relationships, and in this instance it is the relation of the canvas surface to "deep space". It is a paradox. In my opinion, Cézanne devoted his life to the solution of this problem.

Art is forever trying to bridge the gap between irreconcilables, whether it be the conflict between Man and Nature, Man's battle with himself, or any of the thousand and one oppositions of life, down to Kandinski's concern to resolve the spiritual struggle between "Soft, White and Hard". Occasionally a great artist—a Shakespeare, a Michaelangelo—will succeed in resolving a paradox. As a cliché it then goes echoing down the years even unto the third and fourth generation of the empty-headed imita-

tors and mannerists. The artist can perhaps achieve a temporary success by aping the metaphysico-muscular might of Michaelangelo, or by painting abstractions with his tongue in Picasso's cheek. But art is something else—it is an affair of the spirit. Spirit and discipline—another paradox, in fact one of the oldest.

Turning for a moment to the question of discipline, we may assert that there are no accidents in art. This is by no means the same as saying that the creative process is carried on entirely at the conscious level of intelligence. Much of it lies beneath the surface, and the creative act only manifests its pattern as a whole when the work is complete. No more erroneous concept of the creative act has ever been put forth than the doctrine that the competent artist has a clear vision in his mind of what he is going to do before he touches brush to canvas. If that were the case, painting would be but a slavish copying of a pre-existing mental picture. As a matter of fact, a work of art evolves on the canvas, under the brush of the artist. Only when the work is complete does he have a full, conscious realization of what he has been doing.

Just how much of his activity is intuitive, how much is deliberate and premeditated, depends on the artist's particular personality and temperament. But we may as well remember, before we let our temperament get out of hand, that there are esthetic laws. They are not the fiat of any art dictator but are

RUSSELL COWLES: SNOW COVERED QUARRY. WATER COLOR. 20 X 28 INCHES. 1939





RUSSELL COWLES: PEARS. OIL ON CANVAS. 28 X 36 INCHES. 1935

inherent in the nature of things, like the law of gravitation. I am inclined to consider the laws governing the pictorial organization of space as the most important. Nobody can give a neat formulation of these laws, for no one has yet appeared on the scene capable of summarizing what our painters at best only sense. This problem of space is one of the chief esthetic problems of contemporary painting.

Next, perhaps, come the laws of color, and so on—each of us has his own idea of what is most important. In any case there are some things we may do and others we may not, or only at our peril.

In the perilous class, and most critical for the outcome of our picture, I would put such matters as scale, the size of figures in a landscape, the relative size of our color areas to each other and to the canvas area as a whole, the relation of diagonals to verticals and horizontals, and the proportion of solids to empty spaces.

There is of course the widest field for personal choice. It is up to each of us to decide whether he will paint warm shadows and cool lights, trace heavy black outlines or none at all, sup-

press the converging lines of perspective, make his still life cling to a tilting table top, or flatten out his color areas like a poster. The ability to make these things function as they should is the only limitation on our freedom. But our decisions are not based on idle whim. It is not a small matter whether we decide one way or another. Every choice, every decision, helps to determine the mood, the style, the emotional power, and the significance of a work of art.

Most painters today settle these matters by feeling alone, and instinctively steer away from too much rationalizing about esthetics as such. But when I say "too much" I begin to wonder how much that might be. Certain it is that our late friends the Cubists made genuine contributions to the art world by their deliberate reasoning about matters which had lain for a century or more in the limbo of feeling. And I believe the great periods of the art of the past were characterized by a more thorough intellectual discipline than we have commonly supposed.

Perhaps the danger to the spirit from such a discipline is not as great as some might fear. I for one would be willing to run the risk. I think that art can take it.



Pancho Vasquez: The Young Drunkard. Etching, 1938

PANCHO VASQUEZ MEXICAN GRAPHIC ARTIST

BY STANTON L. CATLIN

FRANCISCO XAVIER VASQUEZ-CASTILLO is one of the present generation of Mexican graphic artists. He is Yucatec Indian, born in 1904 at Ficul, Yucatan. As a native Indian coming from one of the states farthest from the capital and artistic center of Mexico, he is, in a sense, typical of the unusual talent among Indian and provincial inhabitants of the Republic which has been recognized and found itself as the result of the social and cultural policies of the new Mexican government. It is true that the sources of indigenous artistic and creative talent in Mexico have scarcely been tapped in the short twenty years following the revolution, but the evidence of

its extent in the discovery and encouragement of such artists as Señor Vasquez, suggests a rich future for Mexican Art. But before examining the work of Pancho Vasquez let us look back at the events and movements which lead up to his productive years.

In 1913, in the midst of gathering revolutionary turmoil provoked by the terrorist Huerta dictatorship, the foremost representative of the Mexican graphic tradition and its most powerful political caricaturist, José Guadalupe Posada, died in Mexico City. Hundreds of his pungent wood engravings in the form of skeleton pictures (*calaveras*) and illustrations of ephemeral popular editions not only revealed a profound under-



Pancho Vasquez: Women Vendors. Etching, 1939

standing of the facets of popular life, a mocking humor, and a remarkable ability to characterize human foibles, but exerted a potent influence on public opinion as well. His sharp perception of the grotesque in social conditions and caustic interpretations of the acts of disreputable public figures made him the scourge of all reactionary officialdom. His style, in its simple but powerful directness, its expressive vigor, and command of representation, was the culmination and apogee of a century of Mexican activity in the arts.

With his death all vital activity in wood engraving and other print arts in Mexico stopped. For seven years the country suffered the throes of military revolution and counter-revolution in a complicated struggle for political and social emancipation. Artists either went abroad or became soldiers themselves, and although the spirit of the new Mexican art which burst into existence after 1920 was born partly of the strife and bloodshed of this violent interlude, mainly through the active participation

of artists fighting for ideals that Posada himself had upheld, the methods and forms of that master's art were neglected.

In 1920 peace was established and with the election of General Alvaro Obregon to the Presidency the period of reconstruction which has continued with short pauses to the present day was begun. Artists who had been abroad flocked back to their country. In 1922 the revolutionary group which had participated in campaigning and actual fighting primarily under the leadership of Dr. Atl forged themselves with many of their new colleagues into an idealistic union under the name Syndicate of Technical Workers, Painters, and Sculptors, and with the support of the new government plunged into a vast and semi-collective work of creating a new Mexican art and resuscitating national interest in indigenous arts of the past.

At this moment when the members of the Syndicate were beginning their experiments in mural decoration at the National Preparatory School, Jean Charlot arrived in Mexico. Although



Pancho Vasquez: Popular Types. Wood Engraving, 1939



Pancho Vasquez: Woman Dancing. Wood Engraving, 1939

Pancho Vasquez: First of May. Wood Engraving, 1938



Pancho Vasquez: Leaving Pulcuria Saloon. Wood Engraving, 1938



he was virtually unknown as an artist at that time, he was introduced to the group vanguard painters by Fernando Leal, identified himself with them, and began seriously to paint.

Parallel to work on two large reciprocal fresco panels in the Preparatory School, one of the first things which Charlot and Leal undertook was a study of Mexican wood engraving and experimentation with graphic techniques.

These experiments in 1922, separated by eight years of war from the death of the master Posada, date the beginning of the modern tradition in the Mexican graphic arts and the impressive ascendancy which this phase of Mexican plastic expression has experienced in twenty succeeding years.

The original experiments of Leal and Charlot rapidly took root in the ambitions and interests of other artists. They were followed by the illustrated manifestoes of the "30-30" protesters against backwardness in the Academy (1928), the lithographs of Orozco (1929 on), the publications and works of individual artists belonging to the "Frente a Frente" and L. E. A. R. organizations in the thirties, the graphic work of artists in the Open-Air schools, primarily Diaz de Leon and Fernández-Ledesma, and have had their flowering in a galaxy of graphic artists, special schools, and the work of the Taller de Gráfica Popular today.

The work of Pancho Vasquez to this date consists of less than fifty plates in etching, wood (engravings and cuts), dry point, linoleum, mezzotint, and water tint, a number of which have been printed in color or on colored paper.

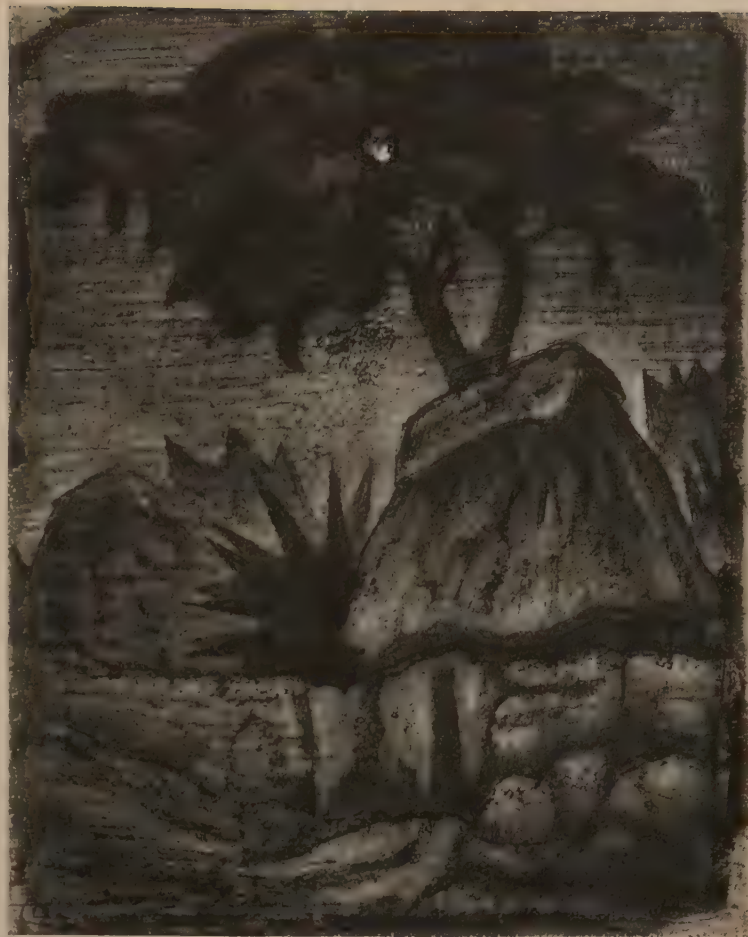
His prints show an unusual variety of theme even from a Mexican viewpoint. In subject matter they seem drawn primarily from the lore of Mayan mythology (a large body of which is as current and vivid in Yucatan today as before the Spanish conquest) and in form derived from a temperament deeply imbued with the rich fantasy of its primitive native origin. The supernatural, an atmosphere of death and the mystic cruciality of life, and what may appear to our softened Western ways of seeing an interest in bizarre tragedy and cold terror seems to pervade almost every expression of form and idea.

Feelings and a subconscious mind steeped in the mores and estheticism of his native origin guide, with a minimum of extraneous hindrance, his approach to every theme, and distortions of form to achieve compositional unity are performed by an instinct entirely apart from theoretical complexes or arbitrary mental contrivances.

His command of technique is as broad as seems the source of thematic inspiration. His prints range from dense "process" blacks and bold tone-and-line contrasts to delicate atmospheric glooms and detailed objects and carefully-graded values in miniatures. In the *Feminine Figures No. 2* two forms of truly impressive proportions, vigorous movement, and rich tonal modulation are built up by a finely worked pattern of parallel weaving lines within the narrow range of deep grey to near black. In the *Young Drunkard* on the other hand a sketch-like caricature technique has been used, showing cruder lines, jagged forms, sharper distortions in the figures and direct contrast in tones and between thematic elements.

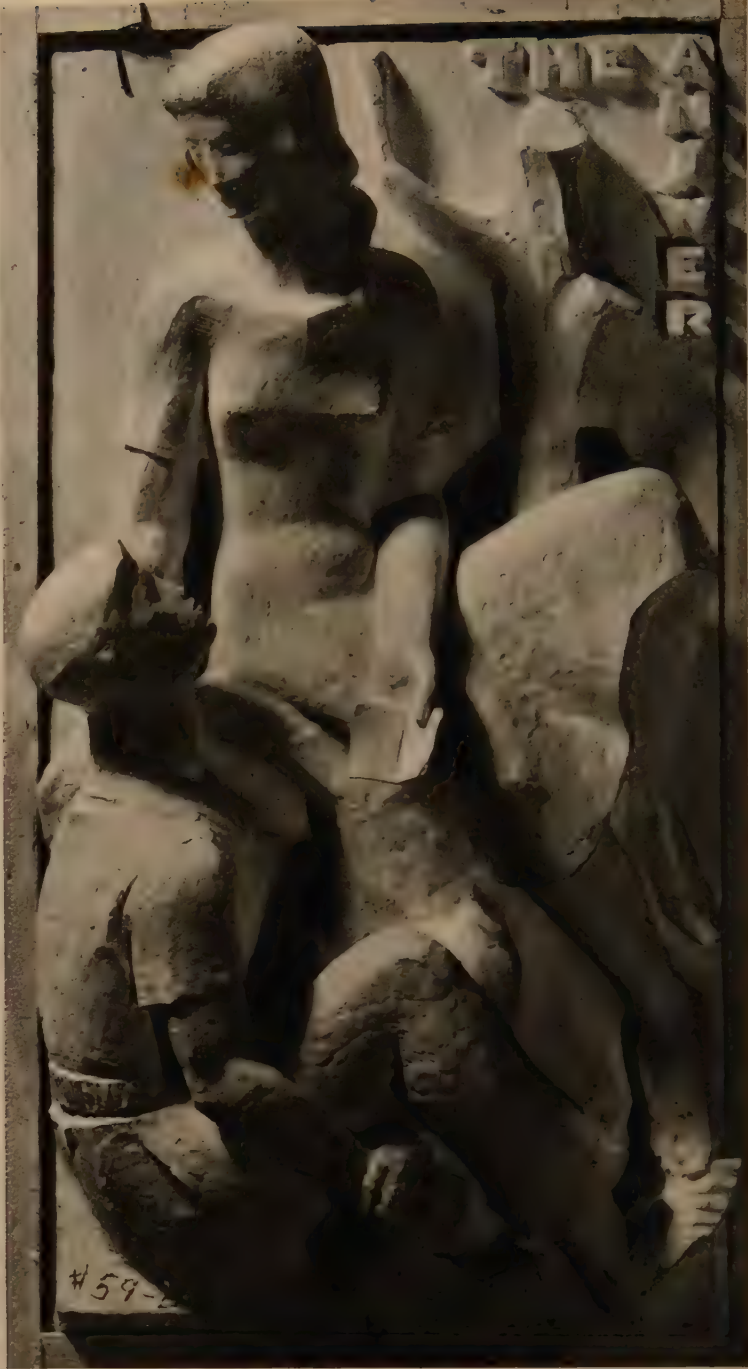
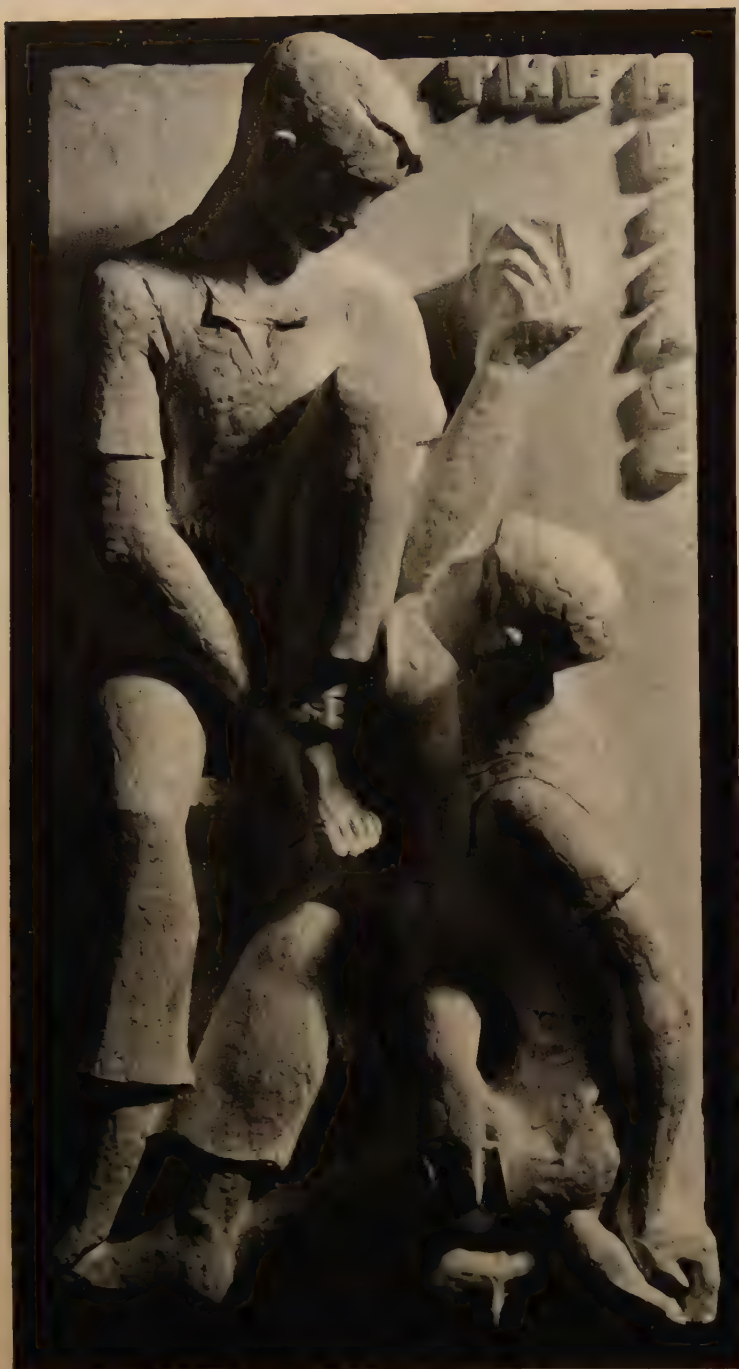
Pancho Vasquez is a proletarian. His race has only recently been liberated in Mexico; his class is still the under dog to foreign and national money interests. He has been a member of revolutionary organizations both among artists and workers. He lives in near poverty and depends for his living upon a small stipend given him by the Mexican government for his work as an artist. He has occasionally done wood cuts depicting the workers' struggle for emancipation. This is a type of work to which the majority of Mexican artists have given themselves and continue to do so, on occasion or regularly. It is a work which

(Continued on page 391)



ABOVE: Pancho Vasquez: *Landscape*. Etching, 1939. BELOW: Pancho Vasquez: *The Ruins of Uxmal, Yucatan*. Etching, 1938





SCULPTURE IN THE MAKING

ARMIN SCHELER DESCRIBES IN PHOTOGRAPHS AND WORDS HOW HE DEVELOPED HIS SCULPTURAL DECORATIONS FOR THE EVANSTON, ILLINOIS, POST OFFICE

ON THIS PAGE are reproduced the sketches submitted in the Section of Fine Arts' competition for the Evanston Post Office. The scale: two inches to the foot. The group to the left is entitled *The Message*, the one to the right, *The Answer*. Here the main conception of the idea in subject matter is given, in relation to problems of scale and architecture.

How to conceive a piece of sculpture is rather difficult for me to tell. In this case I took my lead from the location in Evanston of Northwestern University. Young people, boys and girls, occurred to me, because I believe we should deal with the things and people among whom we live. I also believe that the material for such a job must be contemporary in its use of elements—therefore sweaters, trousers, a dress, and bobbed hair become parts of the design.

Sculpturally the problem of the competition was most gratifying. The designer of the building, Charles M. Goodman, has demonstrated how well sculpture given proper spaces in relation to the architecture can achieve a wholesome result. Through the very simple, yet structurally and functionally perfect design of the building, I found it necessary to make the sculpture stand strongly on its own, also carefully avoiding extremes of abstraction or naturalism. Also I felt that no horizontal or vertical axes should run through the composition; on the contrary I tried to make for rhythm and harmony by using an arrangement of colorful forms, well distributed light and shadows, and to make for subtlety by the organization of compositional directions.

On the following pages I attempt to show how I went to work



THIS IS AN intermediate study of the right-hand group. Scale: four inches to the foot. This model was developed to a more specific and articulate stage. It shows more consideration for direction and form than the suggested design of the original sketch. Changes were found necessary, for example the direction of the girl's head, the position of her arm. And at this stage the boy's coat was added. The lettering in the first sketch was dropped and the tree developed in character, thus establishing better form relationships throughout the design.

Knowing that a larger size model still had to be made, it became necessary at this point to hold in reserve some spontaneity and enthusiasm so that the full-sized model would not be merely a mechanically enlarged reproduction of the intermediate study but a culmination of the intended aim.



Final full-size clay model of Armin Scheler's *The Answer* for the Evanston, Illinois, Post Office

ON THE FACING page is a picture of the full-size clay model from which the carving is reproduced. To the right and below are details of the same model. All forms are now defined and all directions firmly established. Intermediate forms have been carefully considered and a harmonious flow of composition results. General improvement of form and a clearer expression of statement has been achieved by giving more consideration to such elements as hands, feet, shirts, sleeves, and hair in respect to their true character *and* their sculptural possibilities. There is considerable refinement compared to the one-third full-size model reproduced on page 357.



ABOVE AND TO the left are close-up views of the same full-size clay model reproduced opposite, examining the sculpture from two different angles, as if the observer or the sculptor were actually moving about it in the workshop.



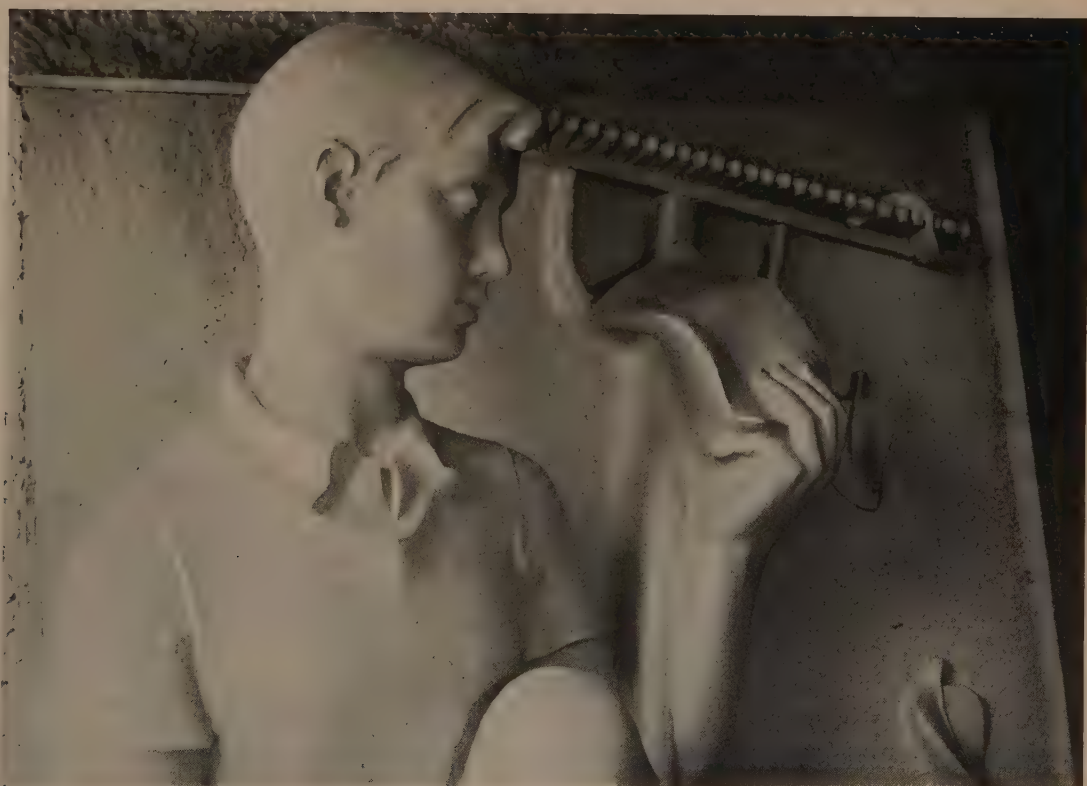
THE PICTURE ON this page shows the making of the armature for *The Message*. The whole structure is made of wood, and the general structure leaves room for a covering of clay only three or four inches thick. The lower figure shows the preliminary frame without the crosspieces, while in the upper figure (left) these are attached. Here the ultimate form of the model is more clearly shown. The armature is hollow to reduce the eventual weight of the model which, after the clay is applied, reaches two thousand pounds.

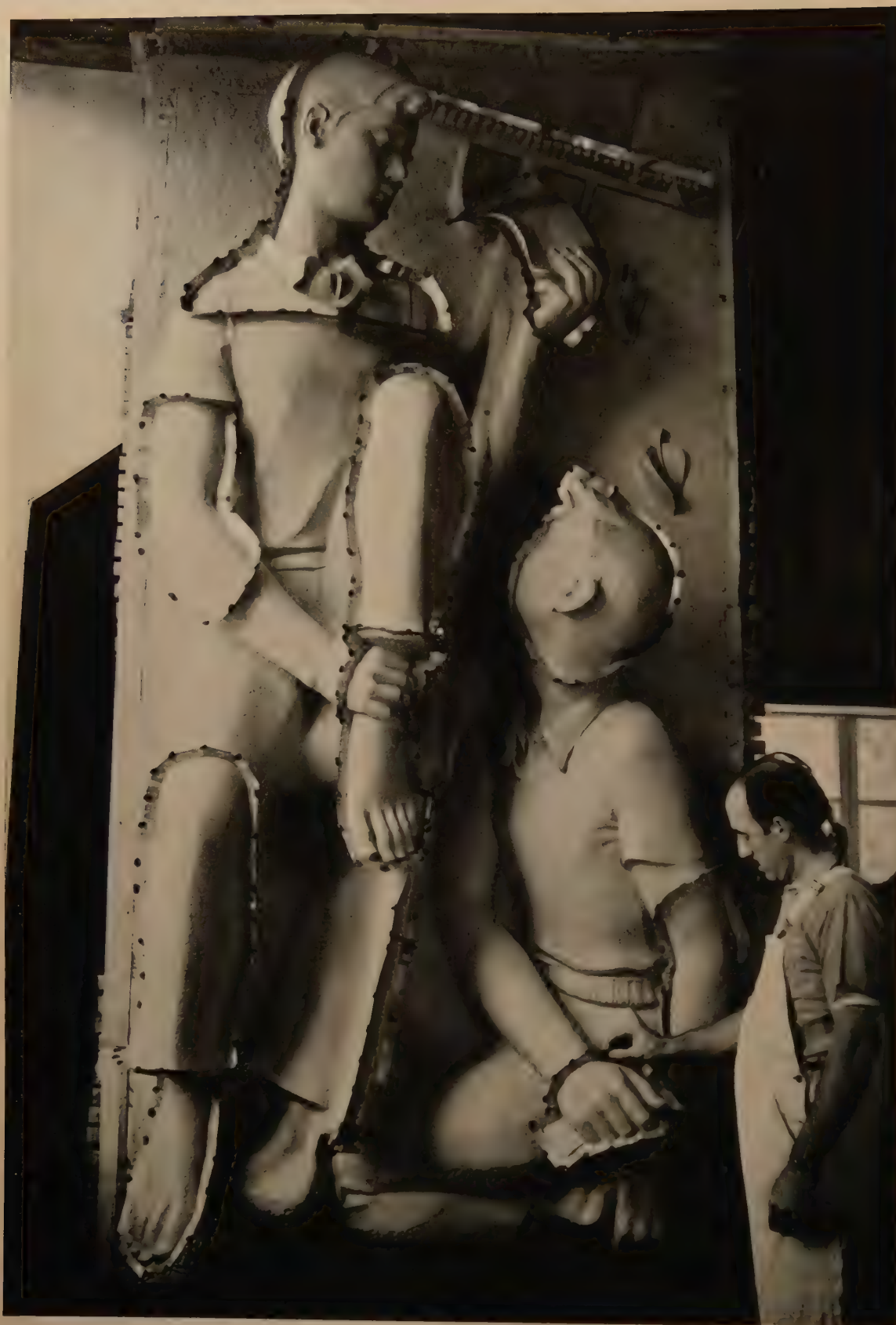
The contrast in scale of the intermediate model (right) and the final armature is suggestive. One should also remember the small size of the sculptor's hands in relation to the large model. Nearly a ton of clay is, for any pair of hands, quite a lot of clay to apply and shape into sculptural forms. Much time is needed since very few parts of the surface do not call for all the strength and skill at one's command.

The model must be properly balanced so that it stands se-

curely enough to work on. If not, the damage resulting from a moment's carelessness may obliterate many weeks of hard labor. The care of clay models as big as this (ten feet, four inches high, five feet, four inches wide, with a two-foot projection) is also important, because an even consistency of the material must be maintained. In this particular case water clay was used and the piece had to be constantly moist. Spraying the model three or four times a day helps to keep the material in good working condition. And each day after work the model is also covered with damp cloths to prevent drying out. So, until the time has come for casting, the huge model must have the constant care of the sculptor who, aside from his artistic and esthetic role, necessarily assumes that of the good mechanic and responsible working man. If things go wrong, as they sometimes do, he must also be a good sport and not let his so-called artistic temperament get the best of him, passing on the consequences to some innocent bystander.

ON THE LEFT is shown the full-size clay model of *The Message* ready for casting. Just below and at foot of the page are details of the same model seen from other points of view.

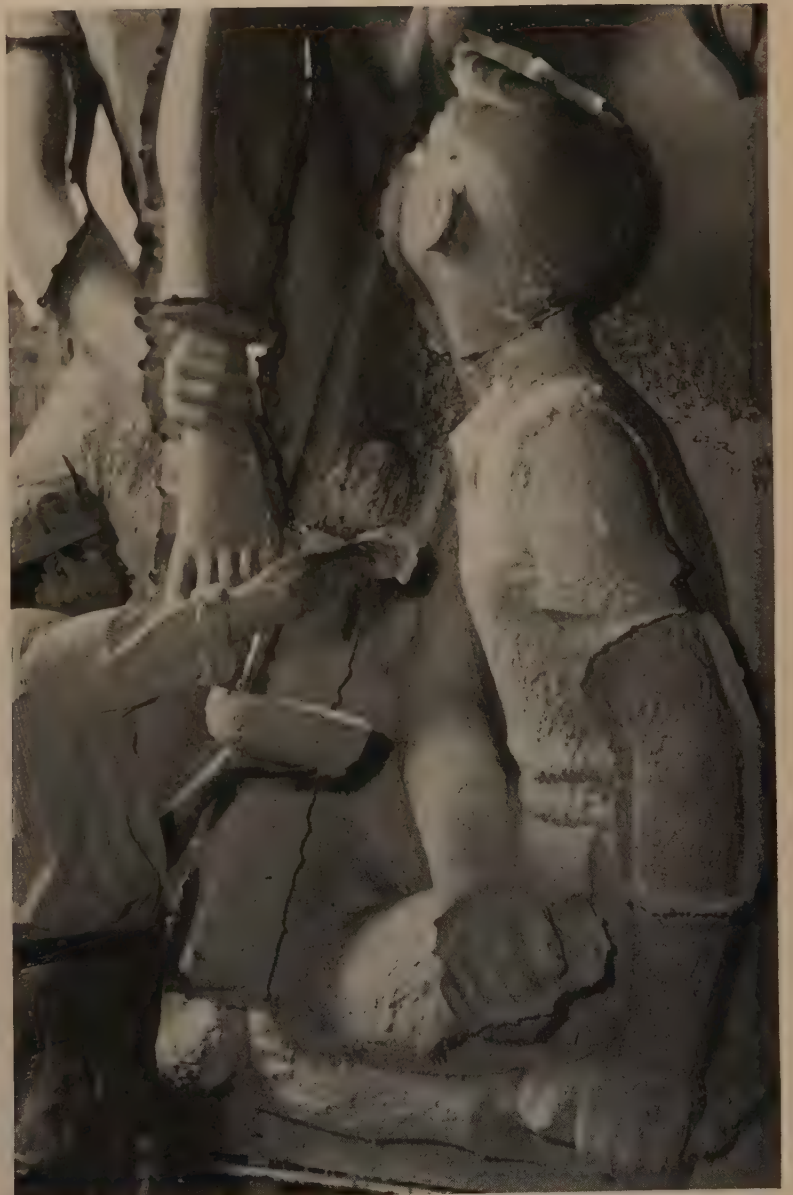
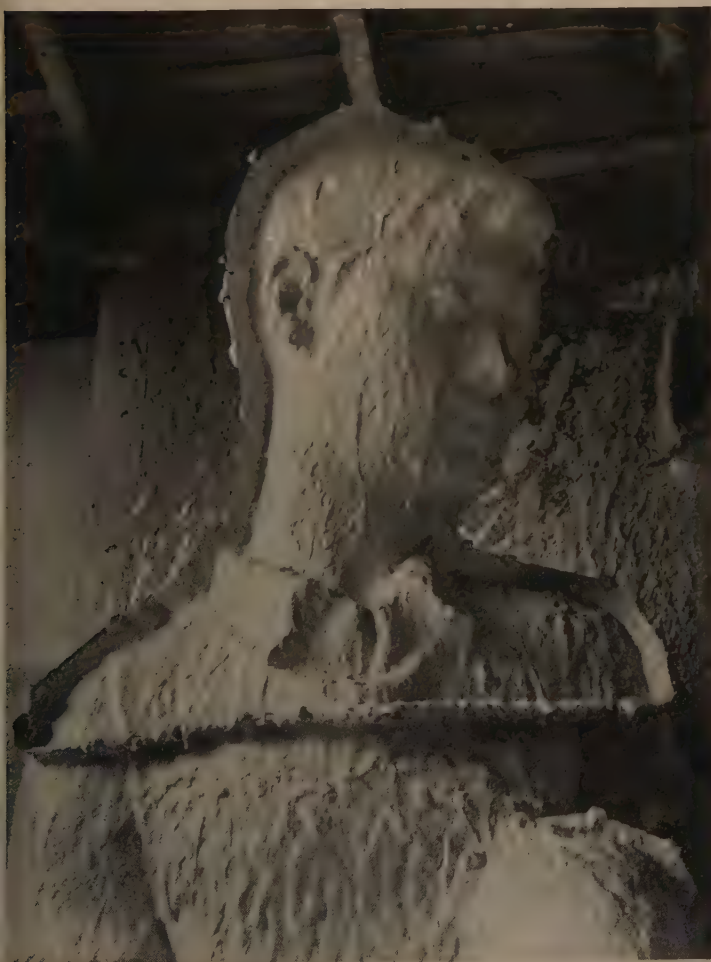




PREPARING THE CLAY model for molding. This is the day when the clay model is ready for molding and casting. Now the question is, has everything been done to make the job successful? Any afterthought or change once the model is in plaster is indeed laborious and not at all enjoyed by the sculptor. The casting of such large models is not the cleanest kind of work, however careful the planning. Many sculptors make this stopping place in the process into an opportunity for taking some time off, and this is easy to understand once you have been through it yourself. But on this particular job the sculptor remained in the studio and became the caster; and so with the necessary help the work began. Now the first thing was to decide about the cutting of the clay model. Much experience and skill is wanted for this operation. Light-gauge metal strips have to be stuck into the clay at just the right places so as to divide the large model into smaller pieces. This will facilitate handling, make easier the removal of the clay from the mold, and assure better casting in general. Care must be taken to place these strips so as not to weaken the structure of the mold.



AS SOON AS the metal strips have been inserted the really messy work begins. The floor has been covered with paper and canvas hung over the walls. The first pail of plaster (about thirty-five or forty pounds) is being mixed with the right amount of water and, since this is the first coat, color is added to the liquid plaster to differentiate it from the second coat and, later on, to help us recognize the cast while taking off the mold. In the picture below application of the first coat to the clay model is shown. At this stage, as shown in both the photographs to the left, grotesque appearance results. After the first coat of plaster dries the second coat, pure white, is applied. This coat brings the mold to its required thickness. Many supports are added—iron pipes and boards—forming the framework necessary to strengthen and stabilize the mold. This can be seen also in the upper picture on the next page. By this time the weight of the clay model, plaster, water, and supports adds up to nearly 3600 pounds.





RELEASING SEPARATE PIECES and taking clay from the mold. Now the mold is ready and the clay model is removed from it. First the pieces of the mold, which were established during the first day's work (see page 362), are removed. Shown in the pictures on this page are the openings which allow us to remove the clay, to clean the mold, and eventually to make the casting. The picture at the left shows very well the structural supports of this huge shell illustrated also on page 365. In the lower part of the picture at the left you can see one of those pieces of the mold already mentioned. This particular piece belongs to the head of the upper figure. It is interesting to see that as the light hits it here, it seems not a negative but a positive, convex instead of concave.

After the mold has been well cleaned, its surface is greased and the cast is made by filling the hollow mold with plaster. This operation takes far longer than the brevity of the sentence above would indicate. However, to go on to the next and more exciting step it seems fitting to omit some of the details of making the cast.





TO FIND OUT what all the work so far has actually accomplished the mold is chipped away. Two stages of the process are shown in the pictures above. Since this is a waste mold, intended to make only one cast, it is broken off in pieces, after the removal of the supports make it possible to attack it with chisel and hammer. The worst chipper of the gang is usually the sculptor himself; his curiosity and anxiety often cause him to do damage for which a caster would be fired, but since the sculptor does it, "we can fix it."

This particular cast was made in four sections. The photograph directly above gives the better indication of the joining parts. After the mold is completely removed and all nicks from the chisel and all blow holes accounted for (a blow hole is a spot of very weak casting), the retouching begins. Now damages are repaired and the seams between the different pieces of the mold are removed.

Now the model is ready to be carved in stone.



TO THE RIGHT is shown the scaffolding erected at the Evanston Post Office for the carving of the full-size sculpture in the stone set into the building's wall. Much skill and faithful work must be put into this part of the job. For, with all the mechanical tools at hand, a sympathetic interpretation is needed to secure in the final result the original intention in the sculptor's mind.



ON THIS PAGE and the next are pictures of the completed groups, carved on the walls of the Evanston Post Office. Any comment on the final result and the reaction to it must come from somebody else.



AT THE SAME time I want to add a P. S.: While the sculptor lives with his work, many changes in it just happen. These are hard to explain. They seem to be based on instinct rather than on logic and calculation, and as they take place the whys and wherefores do not enter into it any more. It becomes a matter of personal interpretation by the sculptor, possibly somehow connected with the life he lives or the principles on which he bases his conduct among his fellow men.

LONDON'S FIREMEN ARTISTS

IN LONDON BEFORE the air raids began men and women from all walks of life had flocked to join the Auxiliary Fire Service, organized to reinforce the city's regular fire brigade in case of emergency. Recruits came in greater numbers as the need arose, until in September, 1940, when the inner city was encircled by fire, 30,000 of these novices followed the London firemen into action. From the first they had to meet conditions which the regulars had never encountered in all their peacetime firefighting.

This civilian army happens to include a number of individuals who are professional artists. Between fires they have set down the scenes in which they actually participated. Their work is not commissioned, but entirely voluntary, the artists even providing their own materials.

Impressed by an exhibition held in London under the auspices of the London County Council, the British Ministry of Information decided to send a selection for display this side of the Atlantic. The one hundred and seven paintings and drawings which made the crossing were first shown at the National Gallery in Washington, from July 17 to August 11, where they were seen by 150,000 people. Accompanying the show are three members of the service, one of whom is an artist represented. They are here also to give technical information to firemen in this country, in the interests of our civil defense program. The exhi-

LEFT: Poster by Richard Sothern

BELOW: Matvyn Wright: *Fire Among Ruins*. Oil



bition is now in Canada and will return in the Fall to the United States to be shown at the Museum of the City of New York, and subsequently in other cities throughout the country.

Because of the circumstances under which this show came about it is not only moving, but unique as a first hand record of events unprecedented in world history. As art it stands up as good straightforward professional work, unpretentious and unselfconscious, with here and there some high spots. Although instigated and organized by an artist member of the service, the undertaking would not have been possible at all had it not been for a sympathetic commanding officer. By his permission artists are allowed to keep necessary materials in their respective stations, for use whenever they are not on active duty. Since artists are assigned to different districts throughout the city a record has resulted which now gives a pretty comprehensive view of London's disastrous fires and how they have been fought. Sketches frequently and in some isolated cases paintings have been done on the spot. Every picture that depicts action was actually made by some man or woman who was at the scene helping to put out that particular fire. Incidentally, while their activities differ, the women run no less risks than the men. There are about four hundred of them in the service, three of whom are artists represented in this display sent overseas.

These works are primarily a record, but also an interpretation of events. They naturally vary according to the perceptions, sensibilities, and capabilities of the individuals who made them. Considering the circumstances, it is remarkable how objective, how reticent, so many of them are. Some, moved by their experiences, may have painted better than they ever did before; others, feeling the weight of the events, may have fallen back on understatement. While the degrees of difference in artistic accomplishment are apparent, the show has a good standard of workmanship, not excluding one T. Butler, who is said to be as new to painting as to firefighting. Among the paintings which stand out for execution or for power of expression are those by Paul Dessau, Rudolf Haybrook, and Matvyn Wright. As art reporting, all of them are worthwhile.

Confronted with too much rather than too little to say, these artists in the main have held to a simple, direct statement. They have used their professional skill to record their experiences, not to dramatize themselves. And in so doing they have offered proof once more that people such as these cannot be downed.



UPPER RIGHT: *Paul Dessau: Self-Portrait. Oil.* LOWER RIGHT: *Rudolf Haybrook: Cooling Down. Canvases and poster reproduced on these pages are all included in the Exhibition of Paintings and Drawings by London Firemen Artists now traveling here*



AUDIENCE AT DEDICATION OF
CHICAGO SOUTHSIDE GALLERY

CHICAGO'S NEW SOUTHSIDE ART CENTER

BY ALAIN LOCKE

EIGHTEEN MONTHS AGO, when I first saw the house which is now the Southside Community Art Center in Chicago, it was at the nadir of its career. Even those who planned its redemption could not quite visualize the transformation which culminated in its dedication May 7, by Mrs. Eleanor Roosevelt, to the applause of hundreds of invited guests, thousands of spectators in roped-off streets, a mobile broadcasting unit linking the occasion to a national network audience, and most important of all, an enhanced sense of corporate pride, self-respect and of prospective accomplishment on the part of the mid-West's largest Negro community.

The fanfare was warranted, for against great odds and through an unusual cooperation of civic and artistic forces, a well-equipped and publicly supported art center had been established in an area fertile in artistic talent but, paradoxically enough, barren in opportunity for the proper encouragement and development of that talent. Indeed for fifteen years or more a group of competent and promising young Negro artists had been forced to find shelter in tenement lodgings or in improvised studios in rear stable or garage quarters, similar to the unsanitary but profitable South Michigan avenue rookery on which the promoters of the art center had just acquired a purchase option. Formerly, in the palmy baronial days of Chicago's Southside, it had been the Comisky mansion. Like so many others, in the path of the residential restrictions for the incoming Negro population, it had become a cubicle-partitioned tenement, housing as many tenants in the basement as once occupied the whole house, and as many more in the converted rear stable. With bated breath, from concern lest the long-sought prize slip back into the clutches of the real estate sharks, Peter Pollack, the energetic, enterprising supervisor of the Illinois Art Project's community art centers, told me of his and the sponsoring committee's hopes and plans. The top floor ballroom, he forecast, knocked down

to its original wide proportions, would "make such a grand studio-gallery," the remodeled garage "such a fine craft shop", and its upstairs a "really adequate sculpture and modelling gallery." But between the dream and its realization lay several more thousand dollars than the Citizens' Sponsoring Committee, initially organized in 1938, had been able to raise.

A few months later, with the building then in the hands of the architects and designers of the Illinois Art Project for remodeling, I had the thrill of attending a committee meeting in the dismantled front-room, where with improvised lights and workmen's planks for benches, the campaign waxed warm. Teachers, professional men, social workers, artists, plain housewives along with women who essayed the role of "society matrons", all took assignments to solicit materials free or at cost from Southside merchants and firms—paint, wall-board, pine-panelling, fixtures, nails, and what not. The fall subscription campaign was an unusual success; five hundred subscribing members were enrolled, and in late December the house was thrown open with a public exhibition of painting and sculpture by Chicago Negro Artists.

These artists, still for the most part in their garrets, now had a second home. More than that, even, they had a chance to communicate their art, for many of them, previously on the easel or mural projects divisions of the Federal Art Project, were now to be assigned to classes at the new Center. For the first time, at least on such a scale and with prospects of permanency, a practising group of Negro artists had acquired a well-equipped working base, and a chance to have their art grow roots in its own soil. The prospective yield is yet to come, although before the official dedication exercises in May four exhibits had already been held, with an attendance of 7,874 up to April 15, and classes organized over the wide range of rug-making, weaving, fashion illustration and interior decoration, lettering, poster design, silk screen, lithography, photography, free-hand sketching, objective and life drawing, composition, water color, oil painting, and sculpture.



Above: THE SOUTHSIDE COMMUNITY ART CENTER GALLERY AFTER REMODELING. *Below:* THE ENTRANCE HALL





Above: CHARLES WHITE: FATIGUE. PETER POLLACK COLLECTION
Left: CHARLES SEBREE: MOSES. NEGRO WORKS AT THE OPENING



In a community that without such facilities and encouragements has already turned out a score of promising young Negro artists, nearly half of whom have a fighting chance of national place and importance, it is safe to predict significant future dividends. Chicago has already made a considerable contribution to that type of painting and sculpture which is coming to be recognized as distinctively native American. In that contribution the work of this young Negro group takes, on its objective merits, a definite place. Without being out of step with contemporary modernism, it is both nationally characteristic and racially distinctive, a happy and fortunately compatible combination.

It is hard to explain the racial common denominators, beyond the obvious one of human subject matter, especially in view of a normal and vital diversity of individual styles. Most observers, however, see or feel them. That this unity will be enhanced by the new bonds of the art center and its inevitable clearing-house effects is also to be reckoned into the equation. That sums up, to a school of Negro art, something that even the older but looser associations of the Harlem group of artists have not as yet produced. Norman MacLeish, himself a notable Chicago painter, in a critical note on the Chicago Negro group gives much of the credit for this to George Neal, prematurely deceased, whose powerfully rendered *Still Life* is reproduced. "Neal", says Mr. MacLeish, "gathered

about him a group of promising young painters who became his pupils, . . . that followed him from one improvised studio to another as irate landlords threw him out for non-payment of rent. No one could afford to pay him for instruction and the few sales which he made of his paintings were for pitifully small sums. More important to him than money or humiliation was his desire to impart what he knew about painting to his people. He died two years after fire had destroyed most of his paintings. . . . Scant record of his work remains, but his group of followers continue to give impetus to the art movement, and by their work are erecting an unforgettable monument to his leadership. More recently the Federal Art Project, and its successor, the Illinois Art Project, have helped carry on this work. Most of his followers have grown up into full-fledged artists under the security provided by the Project. Under leadership of this Project they have established the South Side Art Center, where they are teaching Negro artists of the future and exhibiting in the Center Gallery."

Personally I would add to this equation, especially since many of the younger talents are not in direct line of succession from the Neal influence, two additional factors, both of which can be detected by close observation of the work here reproduced by the leaders of this group: Charles Sebree, Eldzier Cortor, Charles White, William Carter, Charles Davis, Earl Walker, Henry Avery. From a maturing sense of the undeveloped potentialities of Negro subject matter, and enthusiasm for it, they have an unacademic approach and a warm intimate touch that makes technique incidental to saying something. And they have, particularly in the portrayal of a social situation, but also in mood portrayal, an intensity of imagination and directness of grasp that comes, I think, from the deep

and often bitter intensity of the Negro's racial experience. I can best illustrate this from comments made by a relatively untrained Negro boy, William E. Smith, who at another promising center of Negro art—Karamu Settlement House in Cleveland—has become a sensitive artist at the supposedly immature age of twenty-two. Said he of his block print, *Leaning Chimneys*: "The design of these chimneys struck me. And each chimney seemed to have its own particular manner or quality, and to speak for the people huddled around the hidden stoves below. Some told me that gay and noisy people were below; others spoke of sad people, discouraged and with only a little hope left; some were quarrelsome and bitter. These leaning chimneys seemed, somehow, out of joint and not at all as I wished they might be."

And of his print of *Maybe Tomorrow*, this comment: "I tried to bring out in this print the terribly important place the Negro woman holds in the Negro family. She manages to earn a little money even when her husband can't get a job. She must struggle with her husband's humiliation when he can't 'bring home the bacon.' And she must keep her spirits from touching bottom. Always she thinks, 'Maybe tomorrow Henry will get that job.' I didn't mean to imply here that the man sits there because he is lazy, but that he is weary from discouraged hunting, and borne down by the barrenness of his life (symbolized by the barrenness of the room) and humiliated that his wife earns the bread."

Intensity of experience, particularly emotional intensity, is apparent even in abstract things like Neal's *Still Life* and Carter's *Midwestern Landscape* and Cortor's delicate but intense *One Alone*. It is even more concrete and obvious in Sebree's *Moses*, Charles Davis's *Lonnie*, Henry Avery's *Revival*

WILLIAM CARTER: MIDWESTERN LANDSCAPE. OIL. IN THE OPENING SHOW AT THE SOUTHSIDE ART CENTER





ELDZIER CORTOR: ONE ALONE. A W.P.A. PAINTING. OIL ON GESSO

and White's graphic *Fatigue*. As this vitality matures in them, and in the still younger group, which includes Clarence Lawson, Frank Neal, Charles Haig, Lonnie Moore, Fred Hollingsworth, Margaret Goss, John Carlis, Ramon Gabriel, Kenneth Prince, Vernon Winslow, and the young sculptor, Joseph Kersey, we may confidently expect one of the most lively and original groups of American artists anywhere to be found. Decidedly they are bidding for a recognized place in contemporary American art.

To make the dedication exhibit nationally representative a few selected items were added from Hale Woodruff, Horace Pippin, Samuel Brown, Dox Thrash, Raymond Steth, Claude Clark, Charles Sallee, together with some sculptures of Richmond Barthé, who began his notable career in Chicago. But important as the occasion was as a demonstration of the accomplishment and promise of the Negro artist, there was also the significance aptly stressed by Mrs. Roosevelt in her dedication talk—the role of such a community art center in democratizing art. “I think,” she said, “we now realize here in this country that what we need to do is to develop an audience for our artists of every kind . . . that the power to appreciate is often just as important as the power to actually create something, and that by fostering that in this way all over the country we will create a democracy in art, a people who all over the country have come to realize the part that art can play in their lives, and who are not afraid of saying what they like because they know their taste is educated. . . . This is one of the things which this center is going to do, . . . and so it is with great pleasure that I dedicate this building to the greater appreciation of art and the greater development of artists in our country.”



GEORGE NEAL:
STILL LIFE.
VERY FEW OF HIS
WORKS SURVIVE
FIRE IN HIS
STUDIO



Marina Nuñez del Prado: *Tuku-situ-guagiuto*. Cast stone. Collection Friends of Art, Museum of Fine Arts, Montevideo, Uruguay

A SCULPTOR FROM BOLIVIA

ON A SULTRY May day in Washington an exhibition of sculptures by a Bolivian artist, Miss Marina Nuñez del Prado, was opened at the Pan American Union. In spite of the languorous weather and a polite atmosphere wrapped around with diplomatic blessings, the reception was not perfunctory, thanks to the distinctive character of the artist and her work.

Miss del Prado's presence in the United States is due to the enterprise of the American Association of University Women. Long in advance of the present impetus, this organization began granting yearly fellowships to women of Latin America in 1918. This year for the first time the award was made to an artist. Miss del Prado's predecessors have been chiefly women engaged in medicine, science, education, and sociology, a number of whom have made outstanding contributions in their own countries in their respective fields.

Although still a young woman whose talents remain in process of development, the recipient of this year's fellowship paradoxically seems less an aspiring artist than an established individual practicing her profession. In fact, she has had a disconcerting habit of collecting gold medals since the outset of her career. The daughter of a musical father (who by the

way is a general in the Bolivian army), her family wanted her to become a violinist. Therefore, after receiving a well-rounded education she dutifully studied music. She also studied painting, about which she cares nothing. Against parental opposition she switched to sculpture and has now been devoting herself to it for over ten years.

Since her graduation there in 1930 Miss del Prado has been teaching sculpture and anatomy at the Academy of Fine Arts in La Paz. At the American Institute, also in La Paz, she has taught traditional design in Indo-American art. Vacations have been spent at her family's country place on Bolivia's high plateau, where she is close to the Indians who have heretofore been practically her exclusive source of subject matter and inspiration. The training she received from an academic teacher is still evident in her work, which has gone in definite stages from extreme realism, through a romantic period, to the broad planes of her more simplified figures and heads, and the more recent rhythmic groups, based on Indian dances. Her materials are chiefly terra cotta and native woods, of which there is evidently a rich store.

Although not unsophisticated, Miss del Prado's work is



Marina Nuñez del Prado: *Aymara*. Terra cotta

esoteric only in respect to its basis of Indian symbolism. She speaks of the long curves in her sculptures as representative of her native mountain ranges, the rainbow, or the Indian's conception of heaven; the folds in the skirts of her dancing figures, of the plowed fields they cultivate. She comes by her feeling for her subject matter honestly, for although not half Indian as has been stated, one of her great-grandmothers was an Aymara Indian. (Incidentally, she is also part Anglo-Saxon, for one grandmother was British.) Her work is as innocent of social consciousness as the Indians doubtless are themselves. And in spite of its variations in mood and subject and its unéven quality, one feels there is a fundamental consistency.

Miss del Prado came to this country in September, 1940. During the month of October she attended William Zorach's classes at the Art Students League. Since then her principal occupation, besides her work, has been to visit our museums. These have literally opened new worlds to her, for she has never been to Europe and her opportunities to see the art of countries other than her own have been limited. When I saw her she spoke particularly of the sculptures in the Metropolitan in New York, the Fogg in Cambridge, the Art Institute of Chicago, and Milles' work at Cranbrook. She seemed genuinely interested in our contemporary sculpture and had visited a number of one-man and group shows.

Although Miss del Prado has done a few big pieces, only

her small sculptures have been brought to this country. They were shown in Cincinnati at the time of the A.A.U.W. convention the first week in May, and later in the same month in New York City, under the sponsorship of the International Business Machines Corporation. At present plans are under way to circulate the group elsewhere in the United States during the coming year.

Prior to display here, work by Miss del Prado has been exhibited, besides in Bolivia, in Germany, Peru, Chile, Argentina, Venezuela, and Uruguay. In 1938 she sent an Indian head to the Exhibition of International Art in Berlin, where it won a gold medal and was purchased for the permanent collection of the Ibero-American Museum. In addition to pub-



Marina Nuñez del Prado: *Mother and Child*. Cast stone

lic and private collections in Bolivia, she is represented in the National Museum of Fine Arts in Buenos Aires, Argentina, and in Montevideo, Uruguay, where one of her best pieces, a *Mother and Child* cut in stone, was purchased by the Friends of Art.

Like her Indian heads, Miss del Prado presents a calm exterior. Her head is handsome, but it looks as if it could not easily be turned. Just now she is so keen about the opportunities offered here for work and study that she is determined to remain after the termination of her fellowship in September. She is now in Washington, where she has a room and a place to work. The last time I saw her she had just embarked on a commission. Forsaking the Indians, she was doing a portrait head of a North American girl. It will be interesting to see what effect her stay in this country will have upon her work.



Marina Nuñez del Prado: Dance of the Cholas. Wood

The thought must have occurred to her, for she told me firmly that she wants to learn but not to be influenced. Whatever course she may take next one feels certain that she will chart it herself.

Although so concentrated on the problems of her profession as a sculptor, this artist does not allow them to exclude her

from activities that concern her as a woman alive to world affairs. For example, she has cooperated in such enterprises as the peace conference held in Buenos Aires in 1936, where she represented the women of her country. One hopes that her visit here proves profitable not only to her but to her community when she returns to Bolivia.—J.W.

Marina Nuñez del Prado: Dancers. Terra cotta





View of the center of Fillmore, California, home of the Artists' Barn

THE ARTISTS' BARN

BY GEORGE BIDDLE

ARTISTS THE WORLD over are facing economically perhaps the most critical period since the dark ages of history. In Europe and Asia God help them. Over here they can still help themselves. War years in America have always been inflationary, so that for some time to come there will be plenty of spending money. It is true, then, that the worst thing the artist will have to face is war psychology—"not a cent for luxury and art; it is an all out for National Defense"! This is not comforting, since psychology—sales resistance—is the most serious thing the artist has ever had to face in America. He will have to meet the strongest art sales resistance in our history. His survival will depend on his intelligence, adaptability, and resourcefulness in confronting the challenge of the new conditions.

There are two approaches to these problems: from above and from below. From above, by organizational effort, publicity, and group pressure, and by more intelligent art marketing. The artist or his agent can mass-organize art sales all over the country, through department store sales technique, advertising, and intelligent levelling and symmetry of prices, with greater emphasis on the availability for lower income brackets of mass produced art—prints, sculpture and colored reproductions. He can campaign through union organization for copyright royalties on reproductions of his paintings. He can exert political pressure for more subsidy from the Federal or State Governments, either in direct art commissions or in relief. He can again raise the issue of rental fees from the museums for the loan of paintings and sculpture to their contemporary exhibitions. He can organize in a hundred ways during the war depression the promotion of a movement to buy contemporary, living art, using the museums to act as a clearing-house and a guarantee for many such transactions. Generally speaking, he can work to achieve more effectively on a permanent basis the objectives of Art Week.

Secondly, instead of organizing from the top down, he can build an interest from the bottom up, not all over America but in his own neighborhood and through his immediate con-

tacts. It is the hardest but the most effective way, since it begins and ends with the success of the individual artist. It has been done in one inconspicuous, very average, small, citrus-growing California town. Therefore in a very large way this case should have a hearing. Many American artists today despair of their ability to earn a living through their art. Before committing professional suicide let them consider the experiment of Lawrence and Mildred Hinckley in Fillmore, California.

Fillmore is a very average little American town. If you eliminated the royal palms, live oaks, and pepper trees, and the mesquite-covered back-drop of the mountains, its Main Street might lie anywhere from the Hudson to the Pacific. It is really a village having a population of only 3,000, a large part of whom are Mexicans. But it is in the Southern California citrus district, sixty miles from Los Angeles, fifty from Santa Barbara, and ten from the nearest town, Santa Paula, with its population of 8,000. The role of banking, shipping, and shopping center gives the little town a certain bustling metropolitan façade, with its bank, hotels, movie-houses and usual streamlined pharmacies, schools, and hardware stores. Yet the orange groves crowd down to the paved streets, the wild dove and valley quail flit and scurry about the fringe of the town and in their season the flowering eucalyptus, the purple jacaranda, and the scented mimosa fill the eye with an operatic splendor.

Lawrence Hinckley was born here in 1900. His father came to California in 1891 in a cattle car. For many years he practiced as the local druggist and dentist, and on the side punched soft drinks back of the only soda fountain in Fillmore. So Lawrence is indigenous to the citrus country of Ventura County, and indeed is of pioneer stock, which out here means anything come before the turn of the century. Hinckley worked his way through the Otis Art Institute, Los Angeles, then as now the leading fine arts school on the West Coast. After graduation he returned to Fillmore, and in 1936 married Mildred Coombs of Des Moines. He wanted to continue his painting but could not depend on help from his family. He was facing that practical problem which confronts most of the twenty thousand art students throughout the country a year or so after their graduation. His solution was the determination to build in his home town a community art center, where he could live, work, and support his family.

Obtaining permission from "Dad" Hinckley to remodel the old red-wood family barn, located on a blind back street, he and Mildred checked up on their capital. They had \$600 between them and they borrowed another \$400. After a family barn-raising on Labor Day, when the men folk helped with the heaviest part of the construction, he and his wife worked on through November, completing the main studio-gallery, a bed-room, bathroom, and a kitchen. The work was new to all of them but somehow the construction more than held together. It took about \$700 in materials to complete as much as they did that first year.

The Artists' Barn opened with a display by county artists, including the work of Jessie and Cornelius Botke, Robert Clunie, Douglas Shively, and Lawrence Hinckley. Over five hundred people attended the two-day opening tea. After that a little started to come in from the sale of craft work or an occasional picture—enough somehow to get along on. The first two years were not easy. Mrs. Hinckley had a bedroom set when she married. They were able to add to this \$30 for additional furniture, including rugs and the kitchen stove and linoleum. Of course they did their own house work—"It was a lucky thing that Bill didn't decide to come until the second year. As it was, a fortunate portrait commission paid for his arrival expenses." But they were able to support themselves

these first lean years on the sales of his own, on commissions from the sales of other artists' pictures, and on the proceeds from an art lecture program.

From the inception of this experiment no compromise was ever effected in the high quality of the work exhibited and in the standing of the artists and critics who talked at the Barn symposia. At the start it would have been much easier to sell chromos and colored feature calendars. Some of their patrons had never seen an original painting or been inside an art museum. While there were a few school teachers, bankers, lawyers, and their wives, there were mostly the families of the local farmers, merchants, and storekeepers. But Hinckley was an artist and he identified his point of view with that of the interests and educational standing of his own community.

Today the Artists' Barn is integrated into the life of Fillmore and of the adjacent county. Ranchers drive in from sixty miles away to attend the exhibitions or art courses. There has been an attendance of over 20,000 people since the gallery opened five years ago. Hundreds of original paintings and prints have replaced the enlarged family photographs and cheap calendar art in the homes throughout the district. Last season the Barn did \$4000 worth of business with a price range between \$2.50 and \$750. During the first four days of Art Week last November the Barn made more sales than the city of Los Angeles,—and Southern California, be it remembered, made more sales than any state except New York.

Exhibitions are changed every two to four weeks. A new gallery has been opened for antiques, and good modern craft is alternated with paintings and prints. At the opening day this season six hundred people attended the tea and \$1,200 worth of paintings were sold out of this show for the exhibitor, Jessie Arms Botke. Throughout the year school children are driven in busses from a distance of thirty miles to see the exhibitions. A year or two ago additional exhibition space was needed. It was suggested that many of the artists waiting to show their work should each "chip in" a small sum with which to turn the garage into a gallery. The Hinckleys'

car sits out in the weather but sales and art interest in Fillmore are expanding.

Along with the exhibitions the Hinckleys from the beginning have held a monthly lecture course at the Barn attended by the same community cross-section of clerks, school teachers, housewives, bankers, ranchers, and artists. The Lyceum started with thirty-five members—enough to pay the speakers. Sometimes the Hinckleys had to drive as far as Santa Paula to borrow the necessary chairs. The next year they were able to buy fifty chairs, but by then there were eighty-five members in the lecture course. Today there is enough interest to expand the group to two or three hundred. This would require the use of the town auditorium and the Hinckleys feel that "the intimate, personal contact between the speaker and the group would be lost, and that is half of it—maybe more than half." There again, you see, is no compromise. There never has been any attempt to get less than the best talent the Southwest offered.

Dean Roscoe Shrader of the Otis Art Institute, Millard Sheets, Henry Lee McFee, Arthur Millier of the *Los Angeles Times*, S. Macdonald-Wright, Dr. H. B. Alexander, have all been called upon—in fact they were all prevailed upon to paint a small panel which decorates one end of the gallery. It is a gay, friendly gesture and it helps to bring the art world a little closer to the art patrons of Fillmore. Things were done with the same informal touch by great artists at the Court of the Medici.

During the past five years a number of dealers have closed their gallery doors on Fifth Avenue. Without any outside financial help the Hinckleys made the Barn self-supporting from its inception. They did this in a small agricultural community which had been devoid of any conscious art culture. Above all Lawrence Hinckley was successful in not sacrificing his professional career. He is not an art dealer; he is a painter. During the summer months the Barn is closed and Hinckley does his own work. The rest of the year he paints only on Sundays. Five years ago he was scarcely exhibiting at all.

(Continued on page 393)

Visitors enjoy the facilities of the Artists' Barn, which answers the cultural needs of its community while providing a living for one artist's family



PHOTO BY EWING-THOMSON, VENTURA, CALIFORNIA



Tom Dietrich: *The Valley*. Winner of William H. Tuthill Purchase Prize in the Twentieth International Exhibition of Waters Colors at the Art Institute of Chicago which continues to October 7. Dietrich, winner of third highest award, was born in Appleton, Wisconsin, in 1912

NEWS AND COMMENT

BY JANE WATSON

To See Ourselves

I HAPPENED TO be in Mexico City on a vacation trip at the time the Exhibition of Contemporary North American Painting was on display there at the Palace of Fine Arts. Eager to learn reactions first hand, I talked to newspaper men and women, people closely associated with art in Mexico, and as many others as I could within the limits of my opportunities. I offer what I gleaned during my brief stay, from observation, from conversation, and from perusal of press comments, confident that no one will take too seriously an account given thus informally.

Considering that the selection sponsored by an art committee representing five New York museums in collaboration with the Government Office of the Coordinator of Inter-American Affairs was largely conservative, with nineteenth-century overtones, Americans should not be taken aback to hear that the show looked tame to Mexico City. I doubt if anyone will disbelieve me when I say that the water colors in particular had something to contend with. They were hung along the side walls of a huge mezzanine gallery, flanked at one end by Rivera's reconstructed fresco, the original of which was intended for

Rockefeller Center in New York, and at the other by a no less incendiary Orozco mural.

I attended the show on Sunday morning, June 29, a good two weeks after the opening. While the gallery was not crowded it was well filled, not by American tourists, but by Mexicans of all types and stations. Their pace was slow as they circled the long rectangular room containing the oil paintings, pausing before each work. Fewer had climbed to the mezzanine to see the water colors, which was unfortunate, for in some respects this section of the exhibition was better than the other.

Although there were a few paintings included which date from the turn of the century, some by artists no longer living, the preponderance of work shown was of the last twenty years. I gathered that Mexicans, having heard of the vigor and ferment of a rising movement in American painting, were surprised that the assemblage was not more outspoken and vital. To many of them it seemed cold. And they seemed to have a great deal of trouble in arriving at what they felt to be "authentically North American." The prevalence of good decorative painting was remarked upon. Once more our debt to French painting was mentioned, as was also the comparatively small

representation of work based on American folk-lore, comparison in this respect being made to the Mexican painters.

Vainly the critics groped about, searching for signposts to guide them to the "national point of view", the "racial intention." One critic thought that "the drama and conflict of man" . . . escaped from the artists' grasp "like reins they do not know how to manage." Baffled because the paintings did not speak to him in unison he set about to examine each one separately with the greatest care. But he does not specify results, for he continues his review in generalities and ends in praise of one twenty-eight year old Chicago painter, lamenting his omission from the exhibition. However, before giving this final switch to the tail of his comment, he takes his leave with a note of optimism. He detects a great shifting of gears, preparation for delivery of a profound and vital message—the message of a people whose spirit is "desirous of liberty and of expression."

I encountered one reaction which I mention only because of its prevalence. I was told by several people, including one American who has lived in Mexico many years, that Mexicans knew a lot about art, as much as to say, "bringing art to Mexico is like carrying coals to Newcastle." Taking this into consideration one wonders what kind of a show they might have liked better than this trial balloon, released with such dispatch from its Manhattan moorings.

Hopper on Burchfield

STILL THINKING ABOUT the Mexicans' search for the truly American, I returned to this country to find that Charles Burchfield, who incidentally was represented in Mexico City, had won first prize in the twentieth international water color exhibition at the Art Institute of Chicago. He is one whose native roots have never been disputed. I turned to Edward Hopper's article on Burchfield which appeared in *The Arts* in 1928, thinking to find some definition which would still prove useful here, and below the border. The following conclusion to his article seemed sufficiently pertinent to warrant reprinting:

"Burchfield has been said to be one hundred per cent American. He is all that and more, in the best meaning of the term, entirely devoid of the ridicule that it can imply. His is an art firmly rooted in our land, and will be much imitated by many American painters who, in their intellectual life at least, are most assuredly not so rooted.

"He seems to be the latest of the line of our painters who have been race conscious: Inness, Eakins, Homer, Luks, Kent, and Bellows, to name the most typical examples. The diversion from European influence seems in this line of descent to be growing more marked, and the character progressively more native. It is only the vaguest speculation, however, to say whether it will so continue. Precedent seems to say yes.

"After all, the main thing is the natural development of a personality; racial character takes care of itself to a great extent, if there is honesty behind it. The danger, of course, is in trying to superimpose a culture that is not truly congenial to it.

"As we look at Burchfield's work in its relation to the young and thoughtful in American painting today, it is at once evident that he is ploughing a different furrow than most of the others. He makes it plainly known that so emotional an art as his will not relinquish easily its prerogative, to express nature's unlimited physical moods and changes, and finds no satisfying substitute in the eternal aspect of nature, or in a highly stylized expression of it.

"His art fits into no pigeon-hole. Such an isolated and vigorous originality seems so simple and natural a phenomenon that one ponders why such a one does not happen more often.



PHOTO COURTESY DURLACHER BROS., NEW YORK

ABOVE: Goya: *Woman with Blowing Skirt*. In *Retrospective Water Color Exhibition*, Fine Arts Gallery of San Diego, California

BELOW: Robert Gwathmey: *Share-croppers*. Winner of First Purchase Prize in the *Contemporary Water Color Show* held at the same time as the *Retrospective* in the San Diego Fine Arts Gallery





ABOVE: *The Chapel, Texas State College for Women, Denton, Texas. The walls are native field stone; the porch, lattice-work of local brick. An undergraduate of the college designed the rose window*

BELOW: *Interior of the Chapel, looking toward the chancel. The stained glass windows, representing "Woman Ministering to Human Needs," were designed and made by students in the art department*



"It makes many of his successful contemporaries seem like learned professors of painting. It clears the air and brings us back to good sense, which always prevails in the end.

"It has no fear of standing on its own simplicity. It does not strive to be cosmopolitan, or for sophistication that it may not be thought provincial.

"By the real and pressing need to make known its message and by its natural good sense, it avoids the pitfalls that a less original talent might fall into.

"It follows no fashions, but is destined to be always new by its originality and truth. And above all, it reaffirms the sovereignty of natural endowment, emotional and interpretive."

Texas Art Project

SOME TIME AGO we received notice of the completion and installation of decorations designed and executed by undergraduates at Texas State College for Women in a chapel on the campus, built by NYA labor. This summer we had the opportunity to stop off in Denton and see the results of this project which is unique, in so far as we know, in the annals of art education.

Considering the pitfalls of an enterprise of this kind, the results are remarkably harmonious. The chapel has restraint and dignity, and while the craft work offers little scope for creative activity, it is consistent and suitable to its setting. A particularly happy color scheme has much to do with successful integration. The building is of native field stone and brick, tawny with a pinkish cast, and inside the ceiling is finished in redwood. The stained glass windows which form the principal decoration are in hazy blue, sage green, subdued reds and yellows, the colors of the countryside.

Twelve students collaborated in writing the iconographies and composing the patterns for the stained glass windows. They also worked on the cutting of the glass. The chancel window represents motherhood, four nave windows to the left, women's contribution in human service, and to the right, in the arts. At the rear of the chapel is a rose window, for which wild flowers in the vicinity furnished the theme designed and executed by one student. Wood carving for the pews, also ingenious in design and execution, was the work of one individual. Mosaic decoration was again a collaborative undertaking, as were the metal work and the stencil decoration. In addition to these decorations that are finished and installed, we saw on the loom an unfinished carpet of geometric design in colors to blend with the general scheme.

That this venture rises above the mere carrying out of an educational theory, is more than mere competent craftwork under expert supervision, is due to the spirit and devotion of the girls who worked on it. No photograph or description can convey the essential character of this chapel. It has to be seen.

Canada's Artists to Unite

AS A RESULT of the first conference of Canadian artists held in Kingston in June, plans have been made to found a permanent association of Canadian artists. A continuation committee appointed by the conference, composed of André Biéler, Frances Loring, A. Y. Jackson, Walter Abell, and Arthur Lismer, has drafted a constitution which is now in the hands of the group which attended.

The objectives of the new organization, which it is hoped will be established early in the Fall, are to unite Canadian artists, critics, and related professional workers for mutual effort in promoting common aims; to help the economic status of the artist by finding markets for his work and raising his professional standing in any ways that may present themselves.



ABOVE, LEFT: *Billie Marie Culwell, a student at Texas State College for Women, in Denton, Texas, carving a pew for the Chapel.*
 ABOVE, RIGHT: *Helen Solberg, designer of the vestibule floor, helping lay the stones.* BELOW: *Chapel interior showing window at right*





ABOVE: *Picasso: Family at Supper. Water color. 1903-04. Recent purchase of Albright Art Gallery, Buffalo, N. Y.*
 BELOW: *Wei Dynasty Ox Cart. (220-589 A.D.) In Exhibition of Chinese Ceramics at Buffalo Museum of Science*



Also it is planned to encourage educational activities which will foster an increased appreciation, enjoyment, and use of art by the public.

More specifically, the new association plans to aid the National Gallery of Canada to secure more widespread public support, and to promote government support for other art projects which are of general welfare to the country. Contemplated also is the publication of a national magazine, devoted to the interests of art in Canada, and to provide a clearing house for coordination and encouragement of all efforts by groups or individuals in behalf of Canadian art.

Good Citizens

THE CITIZENS and officials of Shelbyville, Illinois, have chosen a picturesque and effective way of complimenting and helping a mural painter, Miss Lucia Wiley, who recently worked in their midst. Miss Wiley has executed three frescoes under the program of the Section of Fine Arts, one in the post office of International Falls, Minnesota, another in the post office of Long Prairie, Minnesota, and recently the fresco in the Shelbyville, Illinois, post office. She has received for her earlier works her share of praise and appreciation from the local citizens. But it remained for the citizens of Shelbyville to put their satisfaction in more concrete form and to recommend Miss Wiley for other mural work.

The men and women of Shelbyville addressed to President Elliott of Purdue University a "commendation and a recommendation". From this we quote:

"Dear Sir: We the undersigned citizens and officials of Shelbyville, Illinois, being desirous of saying good and appreciative words regarding the fresco in the post office lately built in our city by the United States Government, said fresco having been executed by Miss Lucia Wiley of Tillamook, Oregon, hereby desire to bring to your notice this artist and her beautiful work . . ." The commendation goes on to list Miss Wiley's accomplishments and after saying: "We would



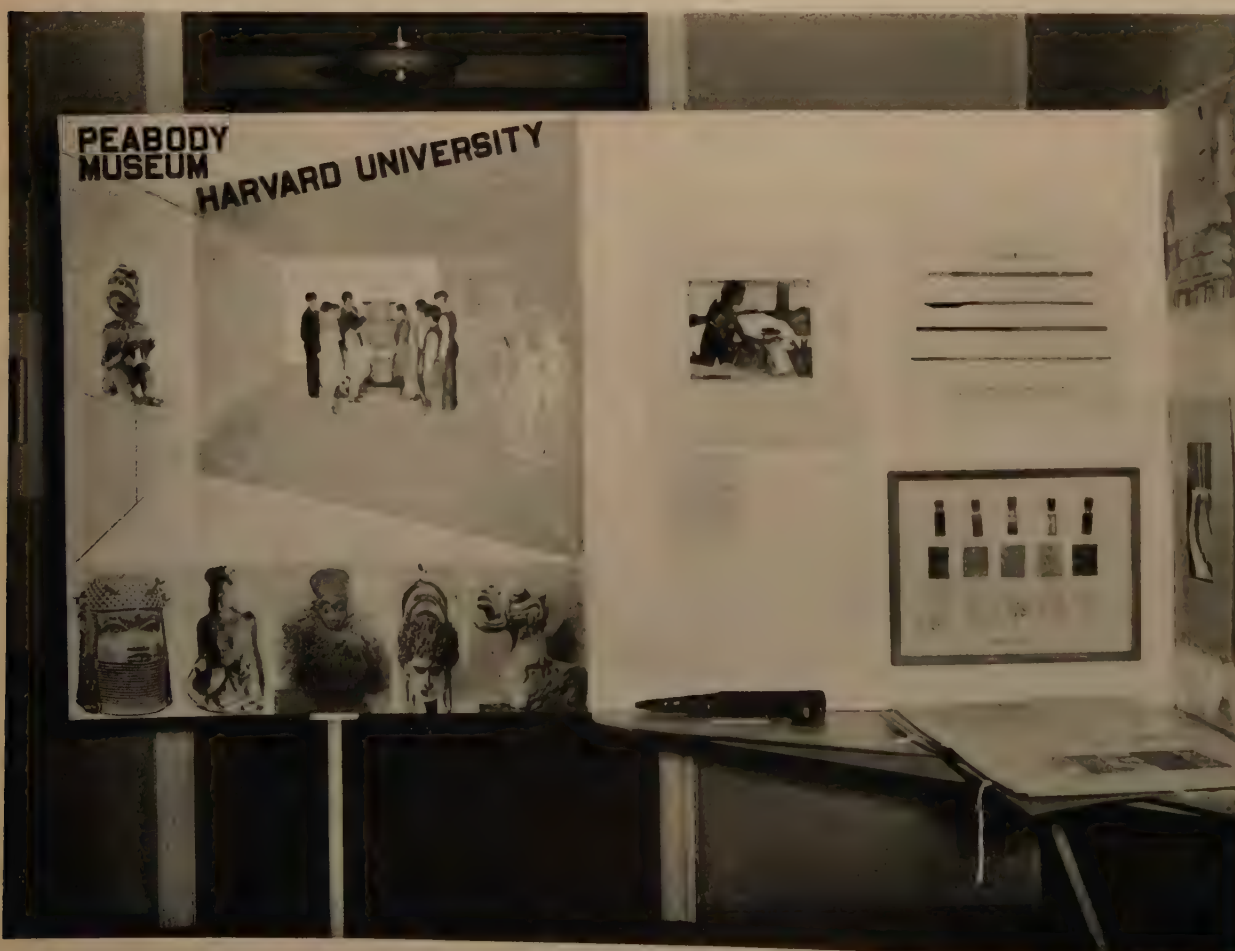
Walt Killam: Little Painter. Drawing included in artist's one-man show held this summer at South County Art Association, Peace Dale, R. I.

Georges Braque: Beach at Dieppe. Oil. 1928. Recent purchase by the Museum of Modern Art, New York, through Mrs. Rockefeller's fund





ABOVE: Panel at the entrance to "The Museum in Education" display at the Museum of Fine Arts, Boston, explaining the program of the Boston Art Museum's extension division. BELOW: Exhibit illustrating docent work by anthropology students, Peabody Museum, Harvard



have it noted that this testimonial was fully unsolicited or thought of by Miss Wiley and comes as a spontaneous tribute from our citizens", it continues, "It may be that her skilful pencil might be employed to good advantage in some of your recently constructed buildings on your campus, particularly in the new and wonderful Music Hall. Permit us to hope that Miss Wiley may be favorably considered, should it be deemed desirable to put frescoes appropriate to such a building upon its walls."

This testimonial seems to us not only a tribute to Miss Wiley, but also to the citizens of Shelbyville.

Paint Standard Revised

BY REQUEST OF the Director, all chapters of the American Federation of Arts will receive copies of the second edition of the Recommended Commercial Standard for Artists' Oil Paints, thereby having the opportunity to record their support of this movement by signing an acceptance form. The standard and its object were discussed in this section in the March, 1940, issue. The text of the revised edition differs in only a few minor respects from the first. A condensed record of the meeting at which the changes were made accompanies the second edition and serves to explain the whys and wherefores. For background information concerning the standard we refer you to the article by Frank W. Sterner and Rutherford J. Gettens, which appeared in the September, 1939, issue, page 518.

Thirty-one Museums Demonstrate Art Education

LARGELY THROUGH PHOTOGRAPHS and charts thirty-one institutions from all parts of the United States, including Hawaii, have combined to illustrate their methods of art education in an exhibition at the Boston Museum of Fine Arts. The display, sched-

(Continued on page 393)



ABOVE: Exhibit by the Albright Art Gallery of methods of museum participation in secondary school education. Detail. Part of the exhibition, "The Museum in Education," at the Museum of Fine Arts, Boston, to be on view until September 7, 1941. BELOW: Part of WPA Exhibit, installed by artists from the Massachusetts Art project



NEW BOOKS ON ART

BY FLORENCE S. BERRYMAN

Creative Living

The New Art Education. By Ralph M. Pearson. New York, 1941. Harper and Brothers. Price, \$3.00.

THIS IS THE most original and most inspiring book to come to this reviewer's attention in many months. It sets the reader afire. He will be in enthusiastic agreement on one page, and filled with fierce antagonism on the next. The point is, he cannot be indifferent to it; it makes him think.

It is primarily an exposition of a point of view and a method of teaching art, which the author calls the "school of designed creation" in opposition to the predominant method which he labels the "school of skillful copying." He endeavors to make "the creative emotional experience the dominant value and skill the secondary one." Mr. Pearson is an artist-educator, who started the Design Workshop (in 1924) which is still growing, and has spread into the correspondence-course field. This volume, however, does not duplicate the Workshop's mail lessons, but states only what the author considers basic essentials, leaving each teacher and student free to work out personal applications.

The elements emphasized are design and emotion. "Design," Mr. Pearson says, "is the least common denominator of all the arts." He points out that one large branch of educators within the modern school ("modern" as distinguished from academic) places awareness of subject and its personal expression first, and that this "intellectualized modern type of art education is more widely used in the progressive field," while the naturalistic or academic type is still most extensively practiced. The emotional approach to art, least comprehended and applied, is the type Mr. Pearson advocates.

There is not a yawn in the book, but plenty of apoplexy for irascible educators who do not agree with Mr. Pearson. Among those whose ideas he opposes in some degree are Thomas Craven, Thomas Benton, Francis Taylor, George Biddle, and Florence Cane, to name but a few. The one school which he considers of such importance that he devotes to it an entire chapter, is the Chicago Bauhaus, the "School of Design," although even there he finds one weak spot, a lack which he says his own methods would supply.

Chapters on creative painting, drawing, and modeling set forth their methods and objectives. The major objective of creative painting is "emotional freedom and the development of the power to sense and express color and its harmonic relationships." "The perceiving and expressing of essential form-character" is the primary objective of creative drawing. One of the many illustrations of this objective is a pupil's work expressing "the cattiness of cats rather than their surface verities."

Mr. Pearson disagrees entirely with the usual method of teaching the figure. "Primitive artists," he says (meaning the artists of the Old Stone Age) "drew pictures from knowledge gained by observation; they did not have 'life classes' in which wolves, bison, and warriors posed for them from 9 to 12." His life-class models move around, while the students watch alertly, and are encouraged to walk around the models, feeling their muscles, etc., then draw from their observations.

One outstanding value of this book for the reader not a student, is its insight into a wholly modern point of view about art, better revealed than in many books written to "explain" the modern idiom. One realizes that the author's opinions are

the reverse of many long-accepted ideas. For instance, most of us consider that the Italian Renaissance started flowering with Giotto, and reached full bloom in the next two centuries. Mr. Pearson says, to the contrary: "Finally the concern with skill and truth which had started immediately after Giotto in the early 1400's gradually became a debacle; verisimilitude was achieved and art was lost in the process."

Mr. Pearson's language is admirable, many of his ideas sound, his arguments persuasive. But when one turns from his exposition of his theory to its practice, as shown in a majority of the illustrations, one may feel disappointed. True, many of the pictures are student works (from the author's own as well as other schools) which he does not offer as masterpieces. However, since he does consider them expressive of points he is making, it is disappointing that the greater part seem not only crude and amateurish, but completely lacking in the qualities he attributes to them. On the other hand, there are other illustrations reproducing works by old masters and gifted contemporary artists, to bear out his points, and Mr. Pearson would in any event doubtless answer a charge of disparity between text and pictures by replying that the average mind is better attuned to words than drawings.

In discussing applications of the creative mind to things of use, Mr. Pearson makes statements sure to rouse the sleeping beast in many readers, particularly women, when he scores the insensitiveness, blindness, snobbery, spiritual poverty, fear, and esthetic ignorance of persons who "tolerate living with 'antiques' in spite of the obvious discord with the individual and with contemporary life." Vast numbers of people, who consider that it is possible to combine beautiful old things and contemporary objects successfully in decorating their homes, will refuse to regard themselves as dolts. However, it would be a pity if they were to discard the book at this point. The two last chapters, on children as creative artists and the creative mind and the world in which it lives, are superb. In the last mentioned, Mr. Pearson quotes a letter from an art student profoundly disturbed by the destructiveness of war; his reply to it is masterful, hopeful, and convincing. In the space of three brief pages, he ties up his teaching method with a fruitful life despite world chaos, and the problems to be solved by creative living, which, he says, "is a weapon in this never-ending battle of forces into which we were born, and in which we must live, and in our turn, die."

Art in Daily Life

Art Today. By Ray Faulkner, Edwin Ziegfeld and Gerald Hill. New York, 1941. Henry Holt & Company. Price, \$3.50.

"THE LAST FEW decades have seen a phenomenal increase in art interest in the United States, . . . not always matched by an increased understanding of how the arts do, and can, improve contemporary living," the authors state in their preface. To help make art more effective in daily living is the primary purpose of this volume, written for laymen and students. It is a direct outgrowth of experiments in education undertaken at the General College of the University of Minnesota, to which Professor Hill is attached. Professors Faulkner and Ziegfeld are in the Department of Fine and Industrial Arts, Teachers College, Columbia University.

An outstanding excellence of the volume is its sane, practical balance with respect to old and modern idioms. The authors believe wholly in contemporary art expression for contemporary people; but they understand and explain the success with which certain earlier expressions met the needs of their times, and commend those who can "admire and preserve the old, while being appreciative and sensitive to the new." They



"My business is not as usual"

MY BUSINESS is not as usual—not by a long sight.

I don't usually have 600 or more new Army and Navy and defense plants to equip completely and quickly.

And I don't usually have the rush of business that comes when every one else is working on defense.

When a country starts to hurry,

about the first thing it calls for is more telephones.

It takes a lot of telephone calls to make a tank or an airplane or a cargo ship.

When a country goes all out to produce, it uses plenty of telephone service. We are all out for defense too—doing our best to keep ahead of the job.

"THE TELEPHONE HOUR" IS BROADCAST EVERY MONDAY. (N.B.C. RED NETWORK, 8 P.M., EASTERN DAYLIGHT SAVING TIME.)



BELL TELEPHONE
SYSTEM

NEW BOOKS ON ART

(Continued from page 388)

give considerable space, for instance, to Williamsburg, Virginia, Anne Hathaway's Cottage, and Greenbelt, Maryland, as successful architectural expressions of their respective periods.

The first section, occupying nearly half the volume, deals with the problem of human needs, and impresses the reviewer as being the best of the book's three parts. It is concerned with art in the home, problems of human shelter and solutions, both contemporary and historic; art in the community, explaining simply and clearly the natural emergence of design in architecture, interiors, gardens, and communities from the character of the people who built them; art and religion, an admirable chapter; art in industry, with something of the social problems involved; art in commerce; and painting and sculpture. There are numerous admonitions and suggestions to start the reader's mind churning. Occasionally, some of these suggestions seem dangerous, e.g. that every reader actually try to paint with as many mediums as he can lay hands on, and experiment freely, as an aid to his better understanding of what professional artists are doing. Unfortunately, amateurs dabbling in the mediums mentioned have a tendency to turn out incompetent rivals for professional artists, more often than appreciators, although theoretically, of course, the authors' suggestion is sound.

One of the important points the authors emphasize is the incongruity of certain contemporary usages. They remind us, for instance, that we accept gasoline filling stations in the shape of Colonial dwellings, but would laugh aloud were the station attendant to step out clad in eighteenth-century satin and lace. The authors seem to be more alert, however, in regard to inconsistent use of elements of the past, than they are in scrutinizing new incongruities. One of their illustrations, for example, shows an office in Radio City with a photomural decoration (far more naturalistic than the much-decried academic paintings) of eagles wheeling in a cloud-filled sky; the mural is directly behind a ponderous modern settee, giving an effect as incongruous as one can imagine, with one eagle apparently perched on the settee in company with a metallic ornament. The authors are, of course, showing this office not as an example of good taste, but because of its photomural. However, having stressed harmonious arrangements so successfully, they have, at least temporarily, quickened the reader's sensitiveness.

The volume's second part deals with organization (design), discussing its aims, its elements—form, line, space, texture and color—and its principles—balance, etc. The third part of the book is concerned with materials and processes, both old and new.

Occasionally, the phraseology develops an entertainment value all its own, doubtless unintentional on the part of the authors. For example (in the section describing materials): "*Camel's hair* is wool; it is the winter undercoating which camels, the most stupid of domestic animals, sheds in great quantities in the spring; but it makes wonderful winter coat material."

Nevertheless, the book is predominantly sound, interesting, and worth while.

Florentine Master

The Sculptures of Donatello. By Ludwig Goldscheider. New York, 1941. Phaidon Edition, Oxford University Press. Price, \$3.50.

"DONATELLO'S ART HAD all the span of supreme drama, where merriment treads upon the heels of mourning—in a word, it had all the comprehensiveness of life," Ludwig Goldscheider says in his preface to this latest Phaidon volume. The reader will find his estimate of Florence's greatest sculptor demonstrated in copious illustrations, comprising about 150 photogravure plates (including many details) and more than 170 halftone cuts in the introduction. Some of the gravures are the size of the originals, and a few even larger. The halftones reproduce not only works by Donatello and his assistants, but also works by many others, for purposes of comparison.

A "systematic account of the whole of Donatello's creative work," claiming to deal "with all he ever produced, including what has been lost as well as what has come down to us," the book does not mention three works listed as Donatello's in the new National Gallery of Art, Washington. These are a Madonna and Child, and two busts of St. John the Baptist, one on loan from the Kress Collection. In view of the painstaking care with which Phaidon volume data are assembled, one wonders how these could have been overlooked. The author may not agree with the attributions; but he discusses so many other works about which various experts have conflicting opinions, that the omission of Washington's Donatellos, even in that case, remains a mystery.

In his preface, Dr. Goldscheider sets the stage for Donatello's appearance by outlining the sources of culture from which civilization returned to Rome in the middle ages, and giving a résumé of Florence's history, the condition of the arts, and the age into which Donatello was born. Something of his life and work, and influence upon later artists is summarized. Students who desire more detailed information on his sculpture are given extensive references. In Dr. Goldscheider's catalogue, descriptions of Donatello's works include their dimensions—not given in previous monographs—also their present condition, missing parts, etc. Credit for all but ten of the superb photographs is given to Ilse Schneider-Lengyel.

Ex Libris

Year Book of the American Society of Bookplate Collectors and Designers. Edited by Carlyle S. Baer, Washington, D. C., and Sewanee, Tennessee, 1940. University Press, Printed for the Society. Price, \$3.50.

THE BOOKPLATE is a facet of the graphic arts centuries old, yet not as widely known as it deserves to be. Nevertheless, it has numerous devotees throughout the world, with an enthusiastic majority in the English-speaking countries. Of societies formed to promote appreciation of the bookplate, to encourage the work of contemporary designers, to facilitate the exchange of prints between owners and collectors of many nations, and to establish permanent collections of meritorious examples, the American Society of Bookplate Collectors and Designers is the oldest in the English-speaking world. It has published year books since 1923, and their contents have always emphasized contemporary achievement. There is no doubt that the bookplate field offers a real opportunity to the living artist.

The latest Year Book (which despite its publication date has just made its appearance) makes, in its cover, a tribute to the British Empire, in the form of a symbolic plate. The design, by John Vinycomb, was engraved by F. Charles Blank, vice-

president of the Society, and an outstanding American designer and engraver of bookplates. "St. George and the Dragon" is the subject, and the name, which the author considers the most appropriate one for that subject at the present time, is "Winston Churchill."

The contents of the Year Book follow the lead of the cover, with appreciations, notes, and checklists of the bookplate work of Gayfield Shaw, an Australian engraver, and William W. Alexander, a Canadian. Mr. Alexander was a founder of the Society of Canadian Painter-Etchers and Engravers. Mr. Shaw, the leading engraver and etcher in Australia, founded the Painter-Etchers Society there. Several examples of his work accompanying the articles about him, proofs of the original plates—steel etchings, steel engravings, and combinations of techniques—reveal his preference for the beauty of symmetrical balance. Mr. Alexander's work, illustrated with tipped-in prints, is etched and engraved chiefly on copper.

With a laudable recognition of a nation's art as separate from its politics, the Year Book also has an article on Japanese bookplates, illustrated with four enchanting little woodblock prints in colors, representing impressions of from six to twelve blocks each, all of them made within the past eight years.

PANCHO VASQUEZ

(Continued from page 355)

expresses value so intimately bound up with the form and content of almost all modern Mexican art, that had the active struggle behind it not existed Mexican art might never have attained to what it has today.

Vasquez's close identification with the nature and tragedy of his race plus his associations with the struggle for social and economic emancipation in Mexico endow his work as a proletarian artist with highly authentic values.

Yet it seems to this writer that it is a modest side in his character which prevails in these small works rather than the full strength of his creative nature. It is more than possible on the other hand that the phase of his life which has brought a conscious identification with the direct struggle for proletarian aims in Mexico may be a considerable influence in determining the heavier and tragic character of his work as a whole.

But primarily it is his primitive and unspoiled sense of fantasy, his original and instinctive perception of form and the human qualities of his figures (qualities which are perhaps the outstanding common characteristic of the art of pre-Spanish races in Mexico and which emerge again here, perhaps disturbed but still vigorous) which establishes his work as worthy of greater recognition both for what it is and what it promises.



Pancho Vasquez: Bookplate. Wood Engraving, 1939

For Everyone  The Outstanding

WILLIAM MEYEROWITZ

ART EDUCATOR

PAINTER

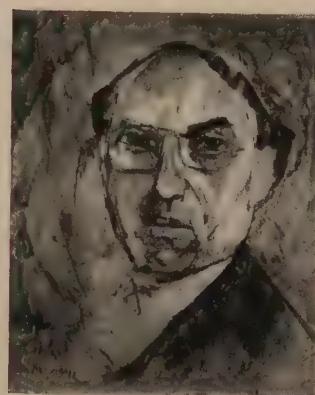
ETCHER

USES

Schmincke Finest

ARTISTS' OIL COLORS

MADE IN U. S. A.



(Self-Portrait)

WILLIAM MEYEROWITZ is known not only as one of America's foremost color etchers, but as a leader in American art education, evidenced by his popular art classes at his N. Y. studio, 54 W. 74th St. Recently his work was shown at the Vose Galleries in Boston, and as usual evoked eloquent response from art critics and public. His work is in such distinguished collections as: U. S. Natl. Museum; Phillips Memorial Art Gallery; Boston Museum of F. A.; Bklyn. Museum of F. A.; Bibliotheque Nationale, Paris; Albany Institute of Art; Speed Memorial Art Museum; Metropolitan Museum of Art; Whitney Museum; Baltimore Museum; Corcoran Gallery and many others.

Speaking of his use of Grumbacher artists' material, Mr. Meyerowitz says:

"I have experimented with paints of various makes only to find that Schmincke Finest Artists Oil Colors are of the highest quality. They are excellent for painting solid, and also for getting the finest transparency in glazing."

William Meyerowitz

OBTAINABLE AT YOUR FAVORITE DEALER

M. GRUMBACHER

Brushes, Colors, and Artists' Material

470 West 34th Street, New York, N. Y.

Three Books of Immediate Interest

by Porter Sargent

Getting U S Into War

640 pages, black vellum cloth, \$4.00

A Contemporary Record of changes of the past three years in Public Opinion—An attempt to throw light on the way International Affairs are presented, and on the little known forces and influences that use events to alter our views. Introductory Chapters illuminate historical and political backgrounds. The Encyclopedic Index is of special reference value on current personalities and affairs.

"An extremely valuable record," *Edward S. Corwin*. "The best reference book on the inside history of our foreign affairs during the last three years," *Albert Jay Nock*. "The first twenty minutes of reading proved fully worth the \$4 the volume costs, so that the hours of reading ahead are clear profit," *Senator John A. Danaher*. "Any serious study in the future will constantly fall back on this documentary collection of source material," *J. Duane Squires*.

What Makes Lives

224 pages, red silk cloth, \$1.50

Endeavors to answer 'What Makes You Think So'—Challenges 'How Do You Know You Are Right'—Attempts to explain how we are shaped or misshaped by our changing environments,—powerful personalities, propaganda and teaching—Interprets events in terms of human motives of the chief actors, perhaps violating some proprieties and tabus.

The Handbook of Private Schools

25th edition, 1136 pages, red silk cloth, \$6.00

"There is so much that is pertinent to the problem of education that the book should be in the hands of every educator," *Dr. Douglas A. Thom, Boston Psychiatrist*. "An interesting commentary on modern trends in education," *Mildred McAfee, President, Wellesley College*.

Circulars, Table of Contents of above on request

PORTER SARGENT

11 Beacon St.

Boston

PEOPLE IN ART

The Board of Trustees of The Metropolitan Museum of Art has elected **William Church Osborn** to succeed the late George Blumenthal as President. Mr. Osborn has been a trustee of the museum since 1904, serving as Vice-President since 1932. **Stephen C. Clark** was elected Vice-President, the other two Vice-Presidents being **Elihu Root, Jr.** and **Henry S. Morgan**.

William C. Palmer is to be Director of the Munson-Williams-Proctor School of Art, which is opening in Utica this fall. Mr. Palmer has been an instructor at the Art Students League of New York, and was head of the mural division of the New York City WPA Art Project. He has done mural decorations for several public buildings under the Section of Fine Arts, including the Post Office Department in Washington, D. C., and is represented in the Whitney Museum and the Addison Gallery. He will also teach at Hamilton College.

The San Francisco Museum of Art announces the appointment of **Charles Lindstrom** to the position of Curator. Mr. Lindstrom has been a member of the museum staff since 1935. **Douglas MacAgy**, who has been made Assistant Curator, comes from the Cleveland Museum of Art.

Daniel Tower has been appointed Director of the Art Association at Fitchburg, Massachusetts. He succeeds **Kester Jewell**, who has gone to the Worcester Art Museum as Associate Business Manager.

Caroline Durieux, the New Orleans painter, has gone to Buenos Aires with one of the exhibitions which is being circulated through Latin America, as part of the cultural relations program. Mrs. Durieux has lived and painted in Mexico, and more recently has been State Director of the WPA Art Program in Louisiana.

Starting in October, **Fernand Leger** is going to teach in his studio in New York City. Leger has been guest instructor at Mills College during the summer session.

The tenth annual Kate Neal Kinley memorial fellowship at the University of Illinois has been awarded to **Paul H. Jones** of Urbana. Jones is twenty-four years old, a graduate of the University of Illinois, and has studied at the Art Students League of New York and the Yaddo art colony. He plans to use the \$1,000 fellowship for independent study in painting.

The Board of Directors of the San Francisco Art Association has announced the award of the 1941 Abraham Rosenberg scholarships to **Lloyd Wulf** and **Hassel W. Smith, Jr.** Wulf received a Phelan scholarship at the California School of Fine Arts in 1936, and in 1937 his lithograph won the Parilia Purchase prize. He is represented in the Bender collection at the San Francisco Museum, and has exhibited widely. He plans a year's travel and study in South America. Smith will continue his painting in California.

Craig Hugh Smyth and **Charles Percy Parkhurst** have recently joined the staff of the National Gallery of Art. Both come from Princeton University, where they have been doing graduate work for the past three years.

The announcement of the appointment of **John Melza Sitton**, New York artist, to the position of Assistant Professor of Fine Arts at Cornell University, Ithaca, New York, beginning next Fall has been made. Mr. Sitton will have charge of classes specializing on creative research in the field of medieval and Renaissance techniques. His will be among the courses offered jointly by the College of Architecture and the School of Education. Mr. Sitton will also hold classes in elementary drawing and painting.

The Cranbrook Academy of Arts, Bloomfield Hills, Michigan, tells us that **Walter Baermann**, founder and until now director of the Graduate School of Design, Pasadena, California, has been made the head of its new department of Industrial Design. Dr. Baermann is a native of Germany who came to the United States in 1928 and has very wide American experience.

THE ARTISTS' BARN

(Continued from page 379)

Today his work is seen in all the major western circuit shows and he is beginning to win awards.

About their venture he speaks modestly: "One point I should like understood. Such a project as ours is not a one-man job. If it had not been for the whole-hearted cooperation of our county artists, and artists of the South in general, such a development would be impossible. It would be impossible, too, if the county press had not somehow or other caught the spirit of what we were trying to do and lent a willing hand. One thing we do feel deeply—and in no sense of patting ourselves on the back—if there could be developed in each county where there were artists worthy of promotion, some project similar to the *Barn*, the art world of this country would be in a lot healthier condition. People are hungry for art in their homes, only they don't know it. All we have done is to help them find out what they want."

That in itself is an achievement. But the Hinckleys are understating. They have done in a small yet basic way in the little town of Fillmore what the greatest museums in America have never quite successfully accomplished—many of them have not even attempted to do it. They have completely integrated the art objectives of their gallery with the living social needs of the community. The achievement has been very slow and never spectacular, but it is a yard-stick of what can be done by American artists to support themselves, and it renews one's faith that art is needed by our people.

NEWS AND COMMENT

(Continued from page 386)

uled to close September 7, has aroused so much interest that it may be continued to a later date. The show not only serves as a yardstick for the general public, but is also of great value to teachers as well as museum people. Represented are:

Albright Art Gallery, Buffalo, New York; American Museum of Natural History, New York City; Avery Memorial, Hartford, Connecticut; The Baltimore Museum of Art, Baltimore, Maryland; Berkshire Museum, Pittsfield, Massachusetts; Museum of Fine Arts, Boston, Massachusetts; The Brooklyn Museum, Brooklyn, New York; The Art Institute of Chicago, Chicago, Illinois; Cincinnati Art Museum, Cincinnati, Ohio; The Cleveland Museum of Art, Cleveland, Ohio; Cooper Union, New York City; Denver Art Museum, Denver, Colorado; The Detroit Institute of Arts, Detroit, Michigan; Honolulu Academy of Arts, Honolulu, Hawaii; The Metropolitan Museum of Art, New York City; Milwaukee Art Institute, Milwaukee, Wisconsin; Munson-Williams-Proctor Institute, Utica, New York; Museum of Modern Art, New York City; University of Nebraska, Extension, Division, Lincoln, Nebraska; Newark Museum, Newark, New Jersey; The Memorial Art Gallery, Rochester, New York; The Museum of Northern Arizona, Flagstaff, Arizona; Peabody Museum, Harvard University, Cambridge, Massachusetts; San Francisco Museum of Art, San Francisco, California; George Walter Vincent Smith Art Gallery, Springfield, Massachusetts; Springfield Museum of Fine Arts, Springfield, Massachusetts; The Syracuse Museum of Fine Arts, Syracuse, New York; Uni-

(Continued on page 395)

PENNSYLVANIA ACADEMY OF THE *Fine Arts*

Oldest fine arts schools in America. (Est. 1805.) Complete professional training. Painting, sculpture (stone cutting), illustration, mural painting. Also, coordinated course with University of Pennsylvania, B.F.A. degree. Scholarships, other prizes. Distinguished faculty. Catalog.

HENRY T. HOTZ, Jr., Curator

Broad & Cherry Sts.

Philadelphia, Pa.

MOORE INSTITUTE OF ART OZENFANT

SCHOOL OF DESIGN FOR WOMEN

97th Year. Design, illustration, interior decoration, fashion arts, fine arts, advertising. Teacher Training: B. F. A. degree. Stage design, puppetry, jewelry, pottery. Day, evening, Saturday. Residences. Oldest school of art applied to industry. CATALOG.

1330 N. BROAD STREET, PHILADELPHIA, PA.

SCHOOL OF FINE ARTS 208 E. 20th • NEW YORK

FALL SESSION • SEPTEMBER 22

Mr. OZENFANT, teaching beginners, students, and teachers

PHILLIPS GALLERY

ART SCHOOL

C. LAW WATKINS, Director

Classes in painting, modern theory, and design as a language, in the studios of the Phillips Memorial Gallery. Write secretary for catalog.

FALL TERM OPENS

OCTOBER 6

1600 21st Street, N. W.

Washington, D. C.

BOSTON MUSEUM SCHOOL

- painting
- drawing
- sculpture
- design
- silversmithing
- fresco
- anatomy
- perspective
- advertising
- jewelry

tuition and traveling scholarships

illustrated catalogue

228 fenway ★

The ART INSTITUTE of Chicago

63rd year. A professional school offering degree and diploma courses in Fine and Industrial Art, as well as individual courses for specific needs. Fully accredited. Distinguished faculty. Catalog.

Apply Now for Fall Registration

Box 30, Michigan Avenue at Adams Street, Chicago, Illinois

THE KANSAS CITY ART INSTITUTE

announces the appointment of

FLETCHER MARTIN

Head of the Department of

PAINTING AND GRAPHIC ARTS

School term September 29—May 27

4423 WARWICK BOULEVARD, KANSAS CITY, MISSOURI

AUGUST-SEPTEMBER EXHIBITIONS

ANDOVER, MASSACHUSETTS

Addison Gallery of American Art: Survey of Interpretive Exhibitions; to Aug. 31. Work by European Artists Teaching in America; from Sept. 19.

BALTIMORE, MARYLAND

Baltimore Museum of Art: A Century of Baltimore Collecting; to Sept. 15. Creative Art of American Negro (AFA); Sept. 7-28.

Enoch Pratt Free Library: Magazines 1915-1940; to Aug. 23. Fifty Books of the Year; to Sept. 15.

Walters Art Gallery: William T. Walters Retrospective; to Oct. 1.

BOSTON, MASSACHUSETTS

Boston Public Library: Prints by Whistler from Wiggins Collection; to Aug. 31.

Museum of Fine Arts: Chinese Buddhist Paintings; to Sept. 17. The Museum in Education; to Sept. 7. 19th Century French Prints.

BRADENTON, FLORIDA

Memorial Pier Gallery: Paintings by New York Children; to Sept. 6. Alaskan Paintings; Aug. 25-Sept. 20.

BUFFALO, NEW YORK

Albright Art Gallery: Design in Art; to Sept. 2.

Buffalo Museum of Science: 3000 Years of Chinese Ceramics; to Sept. 30.

BURLINGTON, VERMONT

Fleming Museum: Photography Salon; Sept. 1-30.

BUTTE, MONTANA

Butte Art Center: Crafts & Textiles by WPA Artists; Aug. 29-Sept. 19. Still Life Paintings; Sept. 19-Oct. 10.

CAMBRIDGE, MASSACHUSETTS

Fogg Museum of Art: French Paintings, Drawings & Prints of 19th & 20th Centuries. Art of Northwestern India & Central Asia. Classicism in Western Art. Islamic Art. X-Ray Shadowgraphs; to Aug. 31.

CHICAGO, ILLINOIS

Art Institute: 20th International Water Color; to Oct. 5. Sculpture by Carl Milles; to Sept. 8. Engravings by Duvet & Delaune; to Sept. 27.

CINCINNATI, OHIO

Cincinnati Art Museum: Student Work; to Sept. 28.

CLEVELAND, OHIO

Cleveland Museum of Art: Silver Jubilee Exhibition; to Sept. 28.

CONCORD, NEW HAMPSHIRE

State Library: 1st Annual of New Hampshire Art Association; Sept. 1-27.

DALLAS, TEXAS

Dallas Museum of Fine Arts: Hoblitzelle & Howard Loan Collections; to Sept. 20.

DAYTON, OHIO

Dayton Art Institute: Works from Permanent Collection.

DENVER, COLORADO

Chappell House: Artists West of the Mississippi. Photographs by Margaret Bourke-White; Sept. 1-15.

Denver Art Museum: Paintings by Walt Kuhn. Costumes & Designs by Robert Edmond Jones. Greek Coins. Photographs by Laura Gilpin; to Aug. 31.

DETROIT, MICHIGAN

Detroit Institute of Arts: Water Colors from Section of Fine Arts; to Sept. 5.

ESSEX FELLS, NEW JERSEY

Essex Fells Music & Art Center: Summer Music & Art Festival.

FITCHBURG, MASSACHUSETTS

Fitchburg Art Center: Objects from Permanent Collection; to Aug. 30.

FLAGSTAFF, ARIZONA

Museum of Northern Arizona: Indian Paintings by Hoke Denetossie; Aug. 23-Sept. 10. Annual of Photography; Sept. 13-30.

GALLUP, NEW MEXICO

Gallup Art Center: Indian Art in the United States; to Aug. 31. IBM Prints from Latin America; Sept. 1-30.

GREENSBORO, NORTH CAROLINA

University of North Carolina Women's College: Marine Hospital Competition Water Colors (AFA); Sept. 15-30.

GREENVILLE, MISSISSIPPI

Art Center: Paintings by California Artists; to Sept. 3. Paintings by New England Artists; Sept. 3-24.

GROSSE POINTE FARMS, MICHIGAN

Alger House Museum: Paintings & Water Colors by Lyonel Feininger; to Sept. 1.

HAGERSTOWN, MARYLAND

Washington County Museum of Fine Arts: Miniatures by Ethel McLean; to Aug. 31.

HARTFORD, CONNECTICUT

Wadsworth Atheneum: Paintings & Water Colors by Americans.

HOUSTON, TEXAS

Museum of Fine Arts: Etchings by Childe Hassam & Donald Shaw MacLaughlin; to Aug. 30. Art of the Hopi & Zuni Indians; to Sept. 1. Abstract Art; to Sept. 28.

KANSAS CITY, MISSOURI

Kansas City Art Institute: Annual of Student Work; to Sept. 29.

Nelson Gallery of Art: Southern States Art League Rotary Artists of the Upper Mississippi; Sept. 1-30.

KENNEBUNK, MAINE

Brick Store Museum: Water Colors; to Aug. 30.

LA GRANDE, OREGON

Grande Ronde Valley Art Center: Print Processes; to Sept. 9. Prints by Negro Artists; Sept. 9-30.

LOS ANGELES, CALIFORNIA

Dalzell Hatfield Galleries: Paintings by Manet, Renoir & Degas; to Sept. 7. Paintings by Dali; Sept. 7-Oct. 5.

Los Angeles County Museum: Thorne Miniature Rooms; to Aug. 31. Work by Mabel Alvarez; Aug. 1-31. Work by Anders Aldrin; Sept. 1-30.

MANCHESTER, NEW HAMPSHIRE

Carrier Gallery of Art: Water Colors & Prints by Contemporary American Artists; to Sept. 28.

MARBLEHEAD, MASSACHUSETTS

Marblehead Arts Association: Members Show; to Aug. 29.

MEMPHIS, TENNESSEE

Brooks Memorial Art Gallery: Mexican Art; to Aug. 30. Paintings by George Heuston. Print Salon. Weaving & Ceramics; Sept. 1-30.

MILWAUKEE, WISCONSIN

Layton Art Gallery: Oils by Gerrit Sinclair. Paintings of 1st World War; Sept. 1-30. Annual of Student Work; to Sept. 30.

Milwaukee Art Institute: Pictorial Photographs; to Aug. 31.

MINNEAPOLIS, MINNESOTA

Minneapolis Institute of Arts: Blake's Engravings for Book of Job. Chinese Tomb Potteries; to Sept. 15. English & American Silver; to Sept. 15.

University Gallery: Interpreting Goya; to Aug. 30. Water Colors of Flowers; to Aug. 29. Advertising Art (AFA); from Sept. 24.

Walker Art Center: Arms & Armor; from Sept. 17.

MOOREHEAD, MISSISSIPPI

Sunflower County Art Center: Group Show of Prints; Aug. 22-Sept. 12. Growth in Child Art; Sept. 12-Oct. 3. Paintings by New England Artists; Oct. 3-24.

MORGANTOWN, WEST VIRGINIA

Morgantown Art Center: Oils; to Aug. 31. Indian Court Posters; Aug. 31-Sept. 21. Van Gogh Reproductions; from Sept. 21.

MUSKEGON, MICHIGAN

Hackley Art Gallery: Paintings from Permanent Collection.

MUSKOGEE, OKLAHOMA

Fine Arts Building, Oklahoma Free State Fair: Contemporary Argentine Art (AFA); Sept. 29-Oct. 4.

NEWARK, NEW JERSEY

Artists of Today Gallery: Group Shows; to Sept. 14. Work by Leonard Pytlak; Sept. 14-28.

Newark Museum: Arts & Crafts of Pre-Colonial & Spanish Colonial Peru, Ecuador & Bolivia.

NEW HAVEN, CONNECTICUT

Yale Art Gallery: Recent Accessions; to Sept. 30.

NEW YORK CITY

A-D Gallery, 130 W. 46th St.: Printing & Advertising Art, 1840-1890; to Sept. 3.

A. W. A. Gallery, 353 W. 57th St.: American Woman's Association Annual Summer Show of Oils & Sculpture; to Sept. 30.

American British Art Center, 44 W. 56th St.: Water Colors, Drawings; Sept. 16-Oct. 10.

Argent Galleries, 42 W. 57th St.: Paintings & Sculpture by National Association of Women Artists; Sept. 2-30.

Artist-Craftsman Gallery, 64 E. 55th St.: Group Show of Crafts; to Sept. 30.

Babecock Galleries, 38 E. 57th St.: Paintings & Water Colors by American Artists; to Sept. 1.

Barbizon-Plaza Art Galleries, 101 E. 58th St.: Color Lithographs; to Oct. 1.

Brooklyn Museum, Eastern Parkway: Defenders of the Republic; to Sept. 14. Vollard Publications; to Sept. 21. Printed Art; to Sept. 28.

Durand-Ruel, 12 E. 57th St.: 19th Century French Paintings; to Sept. 30.

Ferargil Galleries, 63 E. 57th St.: Group Show.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Annual Founder's Show.

M. Knedler, 14 E. 57th St.: Paintings by Gilbert Stuart & Other American Painters; to Sept. 1.

Theodore A. Kohn & Son, 608 Fifth Ave.: Water Colors by Frances Pratt; to Sept. 12. Work by Peter Helck; Sept. 15-Oct. 10.

Kraushaar Galleries, 730 Fifth Ave.: American Paintings, 1900-1915.

Macbeth Gallery, 11 E. 57th St.: Group Shows.

Metropolitan Museum of Art, Fifth Ave. & 82nd St.: China Trade & Its Influences. Costume Accessories of 19th Century; to Sept. 21. Prints by Whistler. Prints of Revolutionary War.

Milch Galleries, 108 W. 57th St.: Paintings by American Artists; to Sept. 15.

Morton Galleries, 130 W. 57th St.: Group Show; to Sept. 13.

Museum of Costume Art, 630 Fifth Ave.: Color through the Decades.

Museum of Modern Art, 11 W. 53rd St.: Prize Winning Posters for National Defense. Masterpieces of Picasso; to Sept. 7. Stockholm Builds; to Sept. 1. Art of Britain at War.

Museum of the City of New York, Fifth Ave. & 103rd St.: Daniel Frohman Memorial Exhibition. Greek Revival in New York. New York Wedding Dresses from 1750.

Newhouse Galleries, 15 E. 57th St.: Group Show; to Oct. 9. *New York Historical Society*, Central Park West & 76th St.: Drawings of Military Uniforms. 18th & 19th Century American Costumes; Sept. 1-30.

New York Public Library, Fifth Ave. & 42nd St.: British 20th Century Printmakers.

James St. L. O'Toole, 24 E. 64th St.: Landscape Paintings; to Sept. 15.

Georgette Passedoit, 121 E. 57th St.: Group Show; Sept. 1-30.

Pen & Brush Galleries, 16 E. 10th St.: Oils & Sculpture.

Perls Galleries, 32 E. 58th St.: Group Show by American, Mexican & French Painters; to Sept. 27.

Frank K. M. Rehn Gallery, 683 Fifth Ave.: Paintings & Water Colors by American Artists; Sept. 1-30.

Riverside Museum, 310 Riverside Dr.: Pre-Columbian Art; from Sept. 15. Paintings, Prints, Drawings & Sculpture by Chicago Society of Artists; from Oct. 5.

Marie Sterner, 9 E. 57th St.: Group Show.

Vendome Galleries, 23 W. 56th St.: Group Shows.

OAKLAND, CALIFORNIA
Oakland Art Gallery: Sketches by Philip Kurman; to Aug. 26.

OGUNQUIT, MAINE

Ogunquit Art Center: Annual of Painting, Sculpture & Etching; to Sept. 7.

OKLAHOMA CITY, OKLAHOMA

Oklahoma WPA Art Center: Water Colors by Virginia Nottingham; to Sept. 1. Analysis of a Painting by Giovanni di Paolo; Sept. 1-22. Paintings by Anita Howard; Sept. 1-15. Tucson Water Color Club; Sept. 1-30. Paintings by Minnie Baker; Sept. 21-Oct. 5.

OMAHA, NEBRASKA

Joslin Memorial: Contemporary Argentine Art (AFA). Work by John Sherman; to Aug. 31. Contemporary Paintings from Metropolitan Museum; to Sept. 1. Drawings by Rivera; Sept. 1-30.

OSHKOSH, WISCONSIN

Oshkosh Public Museum: Fox River Valley Artists; to Aug. 31. Oshkosh Camera Club; Sept. 1-30.

OXFORD, MISSISSIPPI

Art Center: Reproductions of Pueblo Indian Paintings; Aug. 27-Sept. 17. Paintings by California Artists; Sept. 13-Oct. 7.

PARKERSBURG, WEST VIRGINIA

Fine Arts Center: Batik Prints by Manville Chapman; to Aug. 31. Water Colors by William Sommer; Aug. 31-Sept. 21. Index of American Design; Sept. 21-Oct. 12.

PEACE DALE, RHODE ISLAND

South County Art Association: Members Annual Show; to Aug. 30.

PEORIA, ILLINOIS

Peoria Public Library: Work by Bob DePaw; Sept. 15-30.

PHILADELPHIA, PENNSYLVANIA

Pennsylvania Academy of the Fine Arts: Selections from Permanent Collection.

PITTSBURGH, PENNSYLVANIA

Carnegie Institute: Drawings by Edwin Austin Abbey; to Aug. 31.

PITTSFIELD, MASSACHUSETTS

Berkshire Museum: Paintings by Rex Brasher, Alexander Brook & Donald Greason; to Aug. 31. Pittsfield Art League Annual. Paintings & Drawings by Alexandre Jacovlev; Sept. 3-30.

PORTLAND, MAINE

Sweet Memorial Art Museum: work by Willard Cummings & Karl Zerbe; to Aug. 31.

PORTLAND, OREGON

Portland Art Museum: Masterpieces of French Painting from French Museums.

PROVIDENCE, RHODE ISLAND

Rhode Island School of Design Museum: 4th to 7th Century Coptic & Pre-Coptic Textiles from Early Christian Tombs. American Water Colors. Hokusai Color Prints. Old Pictorial Patchwork; to Aug. 31. Musical Instruments; to Sept. 30.

ROCHESTER, NEW YORK

Memorial Art Gallery: Work from Permanent Collections.

ROCKFORD, ILLINOIS

Rockford Art Association: Prints from Redfern Galleries. Paintings by Mrs. Clyde Beason; to Sept. 7.

ROSWELL, NEW MEXICO

Roswell Museum Art Center: History of Mural Painting; to Sept. 2.

SACRAMENTO, CALIFORNIA

Crocker Art Gallery: Water Colors by J. J. Olawson; to Aug. 30. Oils by Manuel Tolegian; Sept. 1-30.

ST. LOUIS, MISSOURI

City Art Museum: Paintings by St. Louis Artists; Aug. 23-Sept. 4. Independent Artists of St. Louis; Sept. 7-29. 20th Century European Paintings; to Sept. 30.

ST. PAUL, MINNESOTA

Fine Arts Building, Minnesota State Fair: Portraits of Children (AFA). Contemporary Prints (AFA). Work by American Illustrators (AFA). Water Colors from Section of Fine Arts Marine Hospital Competition (AFA); Aug. 23-Sept. 1.

SALEM, OREGON

Salem Art Center: Lithographs by Caroline Durieux; Aug. 22-Sept. 12. Water Colors by Millard Everingham; Sept. 12-Oct. 3. Water Colors by Julius Thewy; from Oct. 3.

versity of Texas, Extension Loan, Library, Austin, Texas; The Toledo Museum, Toledo, Ohio; The University Museum, Philadelphia, Pennsylvania; Walters Art Gallery, Baltimore, Maryland; Washington County Museum of Fine Arts, Hagerstown, Maryland; Worcester Art Museum, Worcester, Massachusetts; Works Progress Administration.

Water Colors at San Diego

ARTISTS FROM THIRTY-SEVEN of the United States are represented in the exhibition of water colors at the Gallery of Fine Arts in San Diego. Out of 679 submissions the jury, consisting of Rex Brandt, Millard Sheets, Phil Paradise, Elliot Torrey, Everett Jackson, and Reginald Poland, Director of the Gallery, chose only 197 for display. First prize went to Robert Gwathmey of the faculty of the Carnegie Institute of Technology in Pittsburgh for *Share Croppers*. Mr. Gwathmey was one of the winners in the Section of Fine Arts 48-State mural competition, and also in the P.M. artist-reporter contest. A student of George Harding and Daniel Garber at the Pennsylvania Academy of the Fine Arts, he was twice awarded the Cresson Traveling Scholarship.

The second award went to Ejnar Hansen for *Portraits*; third, to Jules Billington for *Secret Garden*, and fourth, to Otto Schneider, for *Siesta, San Diego Bay*. In addition there were seven honorable mentions.

Admittedly to invite comparison the Gallery decided to present simultaneously with the contemporary water color show a retrospective display of papers from collections in the East, assembled by Walter Pach. Included is Goya's *Woman With Blowing Skirt*, less than four inches square.

Warneke at Penn State

THE PENNSYLVANIA STATE COLLEGE has just commissioned Heinz Warneke, American sculptor (whose article we published in February, 1939), to carve a lion out of Indiana limestone on the campus at Penn State. The mountain lion or Nittany Lion is a symbol of the College. The sculpture was made possible by a gift from the Class of 1940, following the precedent set by the Class of 1932, the members of which provided funds for the Land Grant Fresco executed in 1940 by Henry Varnum Poor (see our issue for August, 1940).

Mr. Warneke will work on the stone at State College just as Poor painted on the wall, in the presence of everyone who cares to watch. Warneke is now at work developing the full scale model in his Connecticut studio, and in October he expects to start cutting the roughed out stone on the spot for which it is intended.

Water Colors at Chicago

WHILE THE EXHIBITION of water colors which continues at the Art Institute of Chicago until October 5 contains an overwhelming proportion of work by American artists, it can still justly be entitled International, for nineteen foreign countries are represented. The display contains 537 water colors, pastels, drawings, and works in gouache and tempera. The jury was comprised of three artists: Adolf Dehn, of New York City; Fletcher Martin, of Iowa City, Iowa; and Kenneth Shopen, of Chicago. The Watson F. Blair prize of \$600 went to Charles Burchfield's time honored *House of Mystery*, which is well over ten years old; second highest award, a Blair purchase prize of

(Continued on page 396)

SALT LAKE CITY, UTAH

Utah State Art Center: Prints by Kaethe Kollwitz (AFA). Prints by Currier & Ives. Sculpture by Millard F. Malin; to Aug. 31. Paintings by Lillian W. Senior & Leo K. Parkinson. Utah Artists Council Annual. Students Annual; Sept. 1-30.

SAN DIEGO, CALIFORNIA

Fine Arts Gallery: National Water Color Exhibition; to Sept. 1.

SAN FRANCISCO, CALIFORNIA

California Palace of the Legion of Honor: Uncommissioned Portraits (AFA). English Color Prints & Paintings; to Aug. 31. Original Cartoons from *Esquire*; from Aug. 23. Water Colors by Winslow Homer.

de Young Memorial Museum: French Water Colors & Drawings, European & American Costumes. Paintings, Drawings, Water Colors & Lithographs by George Biddle; to Aug. 31.

SAN MARINO, CALIFORNIA

Huntington Library & Art Gallery: Prints, Drawings & Books Illustrating Conquest of the Air; to Sept. 30.

SANTA BARBARA, CALIFORNIA

Faulkner Memorial Gallery: Uncommissioned Portraits (AFA); Sept. 7-28.

SANTA FE, NEW MEXICO

Museum of New Mexico: Painting & Sculpture by Will Shuster, Bernard Frazier, Louise Crow, Agnes Sims,

Dorothy Stewart, P. Stockton, Horace Akin & Enid Bell; to Aug. 31.

SCRANTON, PENNSYLVANIA

Everhart Museum: Paintings from Corcoran Biennial (AFA); to Aug. 31. Sculpture by Doris Caesar; Sept. 1-30.

SEATTLE, WASHINGTON

Henry Gallery: Water Colors by George Post. Drawings by Miriam Crooks; to Aug. 31.

Seattle Art Museum: Art of China, Japan, Siam, India, Korea & Persia. Paintings by Seattle Artists.

SIOUX CITY, IOWA

Art Center: Oils & Water Colors by WPA Artists; to Sept. 20. Paintings by Oklahoma Indians; Sept. 1-Oct. 1.

SPRINGFIELD, ILLINOIS

Illinois State Museum: Annual of North Mississippi Valley Artists; to Sept. 1.

SPRINGFIELD, MASSACHUSETTS

G. W. F. Smith Art Gallery: Photographs & Films by Robert & Frances Flaherty; Sept. 2-21.

Springfield Museum of Fine Arts: 19th & 20th Century English & French Etchings. 19th & 20th Century American Paintings; to Sept. 30. Early Chinese Bronzes & Pottery; to Sept. 30.

TOLEDO, OHIO

Toledo Museum of Art: Paintings by Contemporary American Artists; to Aug. 31. Paintings & Prints by Polish Women Artists; Sept. 7-28.

TOPEKA, KANSAS

Community Art Center: Work from Summer Art Classes; to Aug. 30. Group Show of Oils; Sept. 1-15.

UTICA, NEW YORK

Munson-Williams-Proctor Institute: Prints by Goya. Posters; to Aug. 31. Pageant of the Pacific by Miguel Covarrubias; Sept. 1-30.

WASHINGTON, D. C.

Arts Club: Work by Arts Club Members; to Sept. 30. Corcoran Gallery of Art: Paintings, Drawings, Prints & Sculpture by School Faculty.

WEST PALM BEACH, FLORIDA

Norton Gallery: Chinese Jade Carvings. Daumier Prints. Drawings & Paintings by Carl Link.

WILMINGTON, DELAWARE

Wilmington Society of the Fine Arts: Audubon's Birds of America; to Sept. 14. Arts & Crafts Exhibition; Sept. 21-Oct. 12.

WILMINGTON, NORTH CAROLINA

Wilmington Museum: Development of Stage Design (AFA); Sept. 15-30.

WINNESQUAM, NEW HAMPSHIRE

Tall Timbers Art Colony: Work by Members of Colony; to Aug. 31.

WORCESTER, MASSACHUSETTS

Worcester Art Museum: Staffordshire China; to Sept. 1. Ways of Seeing.

WHERE TO EXHIBIT

NATIONAL

28TH ANNUAL OF WATER COLORS, PASTELS, DRAWINGS & PRINTS: OAKLAND ART GALLERY. October. Oakland Art Gallery, Oakland. Open to all artists. Media: water color, pastel drawing & print. Three juries system. Cash prizes. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

DIRECTIONS IN AMERICAN PAINTING: CARNEGIE INSTITUTE, PITTSBURGH

Oct. 23-Dec. 14. Carnegie Institute, Pittsburgh. Open to any American artist who has never been represented in a Carnegie International. Three entries may be submitted, but only one shown. Jury. First prize: \$1,000. Other cash

prizes. Homer Saint-Gaudens, Director, Carnegie Institute, 4400 Forbes St., Pittsburgh, Pa.

28TH ANNUAL OF ALLIED ARTISTS OF AMERICA: NEW YORK CITY

Nov. 1-15. Fine Arts Galleries, 215 W. 57th St. Open to all artists. Media: oil, water color, sculpture, mural sketches, July. Medals & Cash prizes. Entry cards due Oct. 15; works Oct. 27. Harry E. Olsen, Secretary, 321 E. 44th St., New York, N. Y.

39TH ANNUAL WATER COLOR & PRINT; PENNSYLVANIA ACADEMY OF THE FINE ARTS

Nov. 2-Dec. 7. Pennsylvania Academy of the Fine Arts. Open to living artists. Work must not have been shown

previously in Philadelphia. Media: water color, pastel, black & white & kindred media. Jury. Medals & cash prize. Entry cards due Oct. 6; works Oct. 8. Joseph T. Fraser, Secretary, Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

40TH ANNUAL OF MINIATURES: PENNSYLVANIA ACADEMY OF THE FINE ARTS

Nov. 2-Dec. 7. Pennsylvania Academy of the Fine Arts. Open to living artists. Works must not have been exhibited previously. Medium: oil on ivory. Jury. Cash prizes. Entry cards due Sept. 29; works Oct. 11. Miss A. Margaretta Archambault, Secretary, Miniature Society, 1714 Chestnut St., Philadelphia, Pa.

(Continued on cover)

\$400, to Roy M. Mason's *Goin' All t' Hell*; and the William H. Tuthill purchase prize of \$100 to Tom Dietrich's *The Valley*. Honorable mentions were given to Ogden Pleissner and Raphael Soyér.

Included in a gallery devoted to work by younger Mexican artists is a composition in oil on paper by Guillermo Meza (see cover), twenty-three year old painter who is already a challenge to his more established colleagues in Mexico.

In addition to the large group display there are one-man shows devoted to the work of Charles Burchfield, Andrew Wyeth, and Marc Chagall. Also on view at the Institute are a group of nineteen original drawings for *The Temptation of St. Anthony*, done in charcoal by Odilon Redon, lent by Jean Goriany, the present owner.

MACBETH GALLERY

Established 1892

Offers a Personal Service based on
an experience of 49 years in deal-
ing exclusively in American Art.

11 EAST 57th STREET • NEW YORK

JACOB HIRSCH

ANTIQUITIES AND NUMISMATICS, INC.
30 WEST 54 STREET, NEW YORK

WORKS OF ART

EGYPTIAN • GREEK • ROMAN
ORIENTAL
MEDIAEVAL • RENAISSANCE
PAINTINGS
DRAWINGS • PRINTS

Standard Engraving Co.

Official Photo-Engravers to
the MAGAZINE OF ART

*[Fine printing plates in black or colors for
all purposes. Wherever you are, our ser-
vices are available to you. Write to us at]*

1214 Nineteenth St., N. W., Washington

LETTERS

This column is open to readers who wish to record their agreement or disagreement with opinions published in the *MAGAZINE*, who wish to set straight matters of fact, or who wish to make announcements of non-commercial interest. Communications intended for this column must be concise. We reserve the right to condense such material.—EDITOR.

To the Editor:

MR. MACBETH'S FINE letter in your June-July issue puts the blame for unsalable painting partly on painters and partly on critics. I would suggest putting, historically at least, the major part of the blame on the artists.

Ever since the outburst of individualism in painting in nineteenth-century France, a movement stimulated by several great painters who were financially independent (Delacroix, Manet, Degas, Cézanne, Toulouse-Lautrec, etc.), artists have been afraid to do anything which would impair their amateur standing. I am using "amateur" in the best sense of the word, not in derogation. We have very few acknowledged professional artists in the sense that they work for others. We have come to use the sneering term "commercial artist" even for many who deserve serious respect, simply because they sell. Painters in general have forgotten how to think professionally. To be a true amateur, to be completely original and individual, are great things; but it is the abundance of original amateurs which has brought into being the abundance of professional critics. Someone had to interpret the stuff to other people. The circle is now complete, so that the critics, in order to survive, demand something murky which they may illuminate for the layman. But the painters started it.

There are many other reasons why painting does not sell, which are allied with the painters' amateur attitude. The mechanistic age has not only made many forms of beauty and satisfaction less costly than painting can ever be, but has also standardized taste so that individualistic art is unwanted. The unique piece is less desirable for fashionable living than the average car. Then, war is certainly not conducive to individual self-assertion. Finally, because we have insisted on art as personal expression, and because even in a horrid world this remains one of the primary human urges, more and more people paint. Practically everybody wants to study painting and almost any artist can get pupils, who will eventually hang their own pictures on their walls.

I, for one, find it as hard to shake my belief in individualistic art as my belief in democracy. I was brought up in the tradition of the development of technique from the idea, not the earlier doctrine of learning a formal technique in order to be able to express ideas which might come later. The freedom of the last hundred years has made immense contributions to art. This freedom is, perhaps, the point of view most conducive to creation. But it is an amateur point of view by its very nature, and by its nature will not sell many pictures.

ALISON MASON KINGSBURY

Ithaca, New York.

**Art Schools Wanting Good Student Material
Should Advertise Regularly in the
MAGAZINE OF ART**

(Continued from page 395)

8TH ANNUAL OF AMERICAN ART: CINCINNATI ART MUSEUM

Nov. 8-Dec. 7. *Cincinnati Art Museum*. Open to living American artists. Media: oil, water color, sculpture. Jury. Entry cards due Oct. 14; works Oct. 20. Walter H. Siple, Director, Cincinnati Art Museum, Eden Park, Cincinnati, O.

CONTEMPORARY AMERICAN HANDWOVEN TEXTILES

Jan. 2, 1942-Jan. 1944. Circulates through 20 galleries in United States & Canada. Open to American handweavers. Medium: handwoven textile. Jury. Cash prizes. Entry cards due Dec. 1; works, Dec. 31. Lou Tate, Director, Contemporary American Handwoven Textiles, 1725 Third St., Louisville, Ky.

REGIONAL EAST

FINGER LAKES ANNUAL: AUBURN, N. Y.

Oct. 6-Nov. 3. *Cayuga Museum of History & Art*, Auburn. Open to artists residing in 10 counties of Finger Lake region. Media: oil, water color, graphic, sculpture, craft. Jury. Award. Entry cards due Oct. 1; works Oct. 2. Prof. W. K. Long, Director, Cayuga Museum of History & Art, Auburn, N. Y.

10TH ANNUAL NEW JERSEY STATE: MONTCLAIR ART MUSEUM

Nov. 2-30. *Montclair Art Museum*. Open to artists born in New Jersey, or living there three months of year, or who have lived there at least five years. Media: oil, water color, sculpture, print, drawing. Jury. Medals. Entry cards due Oct. 4; works Oct. 12. Mrs. Mary C. Swartwout, Director, Montclair Art Museum, Montclair, N. J.

PAINTINGS BY DELAWARE ARTISTS & MEMBERS OF WILMINGTON SOCIETY OF THE FINE ARTS

Nov. 24-Dec. 31. *Delaware Art Center*. Open to Delaware artists, members of Society & pupils of Howard Pyle. Media: oil & sculpture. Jury. Purchase & cash prizes. Entry cards & works due Nov. 17. Frank E. Schoonover, Chairman of Committee, Wilmington Society of the Fine Arts, Park Dr. at Woodlawn Ave., Wilmington, Del.

SOUTH

1ST ANNUAL TEXAS PRINT: DALLAS

Nov. 2-30. *Dallas Museum of Fine Arts*, Dallas, Tex. Open to any print maker who has maintained legal residence in Texas for one year prior to exhibition. Media: all print. Up to four prints may be submitted. Jury. Purchase & cash prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, The Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

ANNUAL MEMBERS EXHIBITION: SHREVEPORT ART CLUB

Nov. 1-28. *State Art Gallery*, Shreveport, La. Open to members (membership open to artists residing in South, dues \$1.00). Media: all. Jury. Entry cards due Oct. 15; works Oct. 18. E. J. Whetzel, President, Shreveport Art Club, 3015 Greenwood Rd., Shreveport, La.

NORTH CAROLINA ARTISTS' EXHIBITION: CHAPEL HILL

Nov. 2-23. *Person Hall Art Gallery*. Open to artists resident in state for at least two years. Works must have been executed since January 1940. Media: oil, water color, drawing, pastel, print, sculpture. Jury. Entry cards & works due Oct. 27. John V. Allcott, Head of Department of Art, Person Hall Art Gallery, Chapel Hill, N. C.

MID-WEST

IOWA ART SALON, DES MOINES

Aug. 21-29. *Iowa State Fair & Exposition*. Open to artists residing in Iowa. Media: oil, water color, pastel, sculpture, print, craft. Jury. Purchase & other cash prizes. Entry cards & works due Aug. 19. Mrs. Henry Ness, Supt., 821 Kellogg Ave., Ames, Ia.

15TH ANNUAL OHIO PRINT MAKERS: DAYTON ART INSTITUTE

Circulates all year. Open to residents or former residents of Ohio. Media: etching, block print, lithography. Jury. Entry cards due Oct. 13; works Oct. 20. Mary Anderson, Secretary to Director, Dayton Art Institute, Dayton, O.

16TH ANNUAL: ALL ILLINOIS SOCIETY OF THE FINE ARTS, CHICAGO

Nov. 8-Jan. 31. *Stevens Hotel*, Chicago. Open to members (membership open to artists born or resident in Illinois, dues \$5.00). Media: oil, water color, pastel, sculpture, graphic. Jury. Purchase prizes. Entry cards due Oct. 4; works Oct. 11. Mrs. Edwin N. Johnson, Director, All Illinois Society of the Fine Arts, Stevens Hotel, Chicago, Ill.

ANNUAL FOR MICHIGAN ARTISTS: DETROIT

Nov. 14-Dec. 30. *Detroit Institute of Arts*. Open to residents or former residents of Michigan. Jury. Prizes. Entry cards & works due Nov. 1. Clyde H. Burroughs, Director, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, Mich.

8TH WISCONSIN SALON OF ART: MADISON

Nov. 5-Dec. 4. *Wisconsin Union*. Open to artists residing in state for past three years, or for ten years in the past, or who have studied there three years. Media: oil, tempera, water color, graphic, sculpture. Jury. Purchase prizes. Entry cards & works due Oct. 28. Patricia Bennit, Chairman of Gallery Committee, Wisconsin Union, 770 Langdon St., Madison, Wis.

WEST

CALIFORNIA STATE FAIR ANNUAL ART EXHIBITION: SACRAMENTO

Aug. 29-Sept. 7. *California State Fair*. Open to artists residing in California. Media: oil & water color. Jury. Cash prizes. Entry cards due Aug. 4; works Aug. 9. Margarette C. Ferris, Supervisor Art Gallery, California State Fair, Sacramento, Calif.

SOUTHWEST

ANNUAL OF PAINTING & SCULPTURE OF THE SOUTHWEST: SANTA FE.

Sept. 1-30. *Museum of New Mexico*, Santa Fe. Open to artists of New Mexico, Arizona, Texas, Colorado, California & artists visiting these states. Media: all. Jury. No prizes. Entry cards due Aug. 15; works Aug. 25. Mrs. Mary R. Van Stone, Curator of Art Museum, Museum of New Mexico, Santa Fe, New Mexico.

SCHOLARSHIPS AND FELLOWSHIPS

NEW ORLEANS ART SCHOOL

Competitive Scholarships for one year's full tuition in drawing, painting, composition & lithography. Open to men & women from 18-30 years, who meet entrance requirements. For entry blank write The New Orleans Art School Educational Committee, 612 Royal St., New Orleans, La.

AMERICAN UNIVERSITY: WASHINGTON, D. C.

Ten scholarships of \$200 each for academic year 1941-42, at College of Arts & Sciences, American University. Students will be able to take additional professional art courses in either Corcoran Art School or Phillips Gallery Art School, while taking regular courses at College leading to B. A. degree. Open to high school graduates. Jury: David E. Finley, C. Law Watkins & Richard Lahey. Selections made on basis of submitted work. Closing date Sept. 17. For entry blanks write Box 106, College of Arts & Sciences, The American University, Washington, D. C.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION: NEW YORK

Fellowships for Research, and for Creative Work in the Fine Arts, including Music. Open to men and women from 25-40 years, who are citizens. (In exceptional cases, persons over 40, and non-citizens who are permanent residents may be considered.) 40-60 Fellowships maintained annually. Evidence that candidates are persons of unusual capacity for research, or of unusual and proved creative ability in some one of the fine arts, must be shown, and a definite plan for proposed study or work presented. Stipend varies with project and normally does not exceed \$2500 for one year. Appointments are usually for one year but may be renewed, and in special cases may be given for a shorter period. Application on prescribed form due October 15. Final selection of Fellows for 1942-43 will be made in March 1942. Forms may be obtained from Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York, N. Y.

PAINTERS WORKSHOP: BOSTON

Scholarships to provide free tuition at The Painters Workshop for artists or graduate art students, who must have completed three years of full time art school study or its equivalent. Students will take regular day course in the techniques and materials of painting. Committee of selection. Applications due Sept. 15. Frank W. Stevens, 687 Boylston St., Boston, Mass.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

Virginia Museum of Fine Arts Fellowships for Virginia artists. Senior Fellow: \$720 a year; Junior Fellow: \$1200; Scholar: \$500 plus tuition & board at school. Applicants must be born or resident in Virginia; engaged in study or practice of Fine Arts. Awards are based on merit plus need by Committee. Applications filed by Sept. 1. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

COMPETITIONS

MURALS & SCULPTURE FOR POST OFFICES

Section of Fine Arts, Public Buildings Administration, Federal Works Agency

NATIONAL MURAL COMPETITIONS:

California. Rincon Annex of San Francisco P. O. Open to all American Artists. 27 mural panels. Award \$26,000. Closing date Oct. 1. Apply to Section of Fine Arts, 7th & D Sts., S. W., Washington, D. C.

District of Columbia. Social Security Building, Washington, D. C. Open to all American artists. Award \$8,000. Closing date Sept. 1. Section of Fine Arts, 7th & D Sts., S. W., Washington, D. C.

Illinois. Uptown Postal Station, Chicago. Open to all American artists. Award \$4,000. Closing date Dec. 1. Apply to Meyric Rogers, Curator of Decorative Arts & Curator of Industrial Arts, Art Institute of Chicago, Chicago, Ill.

REGIONAL MURAL COMPETITIONS:

Alaska. Anchorage P. O. and Court House. Open to artists who live in Alaska or who have painted there. Award \$4,200. Closing date Oct. 27. Apply to Section of Fine Arts, 7th & D Sts., S. W., Washington, D. C.

Connecticut. Southington P. O. Open to artists of the six New England states. Award \$800. Closing date Sept. 5. Apply to Henry A. La Farge, Yale University Gallery of Art, New Haven, Conn.

New York. Canastota P. O. Open to artists of state of New York. Award \$900. Closing date Sept. 16. Apply to Anna

Wetherill Olmsted, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

Virginia. Harrisonburg P. O. Open to artists of Delaware, District of Columbia, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Virginia, West Virginia. Award \$5,850. Closing date Sept. 10. Apply to Thomas C. Colt, Director, Virginia Museum of Fine Arts, Richmond, Va.

REGIONAL SCULPTURE COMPETITIONS:

Hawaii. Honolulu P. O.—Schofield Barracks Branch. Open to sculptors of Territory of Hawaii. Award \$800. Closing date Oct. 25. Apply to Edgar C. Schenck, Director, Honolulu Academy of Arts, Honolulu, Hawaii.

Hawaii. Lihue P. O. Open to sculptors of Territory of Hawaii. Award \$800. Closing date Oct. 25. Apply to Edgar C. Schenck, Director, Honolulu Academy of Arts, Honolulu, Hawaii.

Louisiana. New Orleans. Marine Hospital. Open to sculptors of Louisiana. Award \$1,200. Closing date Oct. 1. Apply to Duncan Ferguson, Acting Head of the Department of Fine Arts, Louisiana State University, Baton Rouge, La.

Michigan. Detroit P. O.—Jefferson Station. Open to sculptors of Illinois, Indiana, Michigan, Ohio & Wisconsin. Award \$2,800. Closing date Sept. 15. Apply to Marshall Fredericks, Cranbrook Academy of Art, Bloomfield Hills, Mich.

Michigan. Kalamazoo P. O. Open to sculptors of Illinois,

Indiana, Michigan, Ohio & Wisconsin. Award \$2,400. Closing date Sept. 15. Apply to Marshall Fredericks, Cranbrook Academy of Art, Bloomfield Hills, Mich.

North Carolina. Statesville P. O. and Court House. Open to sculptors of Alabama, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia & West Virginia. Award \$5,200. Closing date Sept. 10. Apply to Mrs. Lewis C. Burwell, Curator, Mint Museum of Art, Charlotte, N. C.

Virginia. Newport News P. O. and Court House. Open to sculptors of District of Columbia, Maryland & Virginia. Award \$1,300. Closing date Oct. 1. Apply to Edwin C. Rust, Head of the Department of Fine Arts, College of William & Mary, Williamsburg, Va.

Washington. Yakima P. O. and Court House. Open to sculptors of California, Oregon & Washington. Award \$1,850. Closing date Oct. 15. Apply to Kenneth Callahan, Curator, Seattle Art Museum, Volunteer Park, Seattle, Wash.

6TH ANNUAL MODERN PLASTICS COMPETITION

Modern Plastics Magazine. Open to designers, plastic-using firms, molders, laminators, machinery & die makers. Any plastic object or product which has been designed or reached the market since September 1940 is eligible. Eighteen classifications which include articles for industrial & military & defense use. Jury. Entries due Sept. 8. Modern Plastics, Chanin Building, 122 E. 42nd St., New York City.

A Special Offer to . . .

HIGH SCHOOL & COLLEGE **ART** STUDENTS

Subscribe to the

MAGAZINE OF ART

at these **low student group rates:**

	4 ISSUES	8 ISSUES
8 to 14 student subscriptions . . .	\$1.10 ea.	\$2.00 ea.
15 & more student subscriptions .	1.00 ea.	1.80 ea.
<i>(Each group shipped in single package)</i>		

and receive, as well, these

FREE ADVANCE DIVIDENDS* FOR YOUR CLASS LIBRARY

With each group order a complimentary subscription is provided for the Class Library, and

1. With 10 subscriptions, 12 recent issues of the MAGAZINE OF ART
2. With 20 subscriptions, 20 recent issues of the MAGAZINE OF ART plus a copy of *Who's Who in American Art*, Volume II.
3. With 30 subscriptions, 30 recent issues of the MAGAZINE OF ART plus a copy of the portfolio, *American Artists in Color Reproduction*, containing 14 pictures, matted, with biographical notes (list price, \$5.75)

Send your order today to the

MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS, BARR BUILDING, WASHINGTON, D. C.

*While the supply lasts!